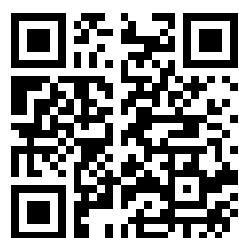

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SOME CHINESE ARCHAIC BRONZES IN THE DANISH NATIONAL MUSEUM

BY

MARThA BOYER

In recent years, the Ethnographical Department of the Danish National Museum has acquired a small collection of Chinese archaic bronzes. All have been purchased through dealers and thanks to generous support from the New Carlsberg Foundation and the Association of Friends of the Ethnographical Collection. We are happy to get an opportunity of making these bronzes known abroad, although we fully realize that they are in no way extraordinary or even outstanding pieces. However, the importance of publishing information on early Chinese bronzes of fine quality and good craftsmanship should not be underestimated. It has an end in itself. Furthermore, it should not be forgotten that the bronzes have an ethnographical background. In fact, we believe we are able to point out some small features in the bronzes which may be interesting to study in a broader context.

The slender, trumpet-shaped beaker (fig. 1), called Ku by Sung scholars, shows three different ways of treating a design within one and the same theme. Two split »bodied t'ao t'ie« decorate the foot section and are intersected by four projecting vertical flanges in such a way that two of them make up the nose-bridge of the faces whereas two separate the t'ao t'ie. The same stylized motif is repeated in the middle section of the Ku where it occurs in further abstraction to match the diminished ornamental surface. A third and last repetition of the motif is found on the upper ornamental section of the beaker, on the neck. Here the dissolution of the single elements has been accomplished to such a degree that the masks are almost irrecongnizable. It should be noted that in the last-mentioned case the masks have been inverted. Four »trunked dragons« appear in the upper section of the foot of the Ku, while a corresponding number of snakes complete the decoration in a lower ornamental border on the neck.

There is no reason for going into details as to the décor. To judge from reproductions, two almost identically decorated Ku are found in the A. Lundgren collection, Stockholm, and in the Alfred F. Pillsbury collection of the Minneapolis Institute of Art, Minneapolis. Both have been dealt with in a most meticulous way by Karlgren.¹⁾ Consequently, we merely summarize from his studies that our Ku

¹⁾ Karlgren, B., *New Studies on Chinese Bronzes*. BMFEA, No. 9, 1937, Pl. XXII, 805. A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection. The Minneapolis Institute of Arts, Minneapolis 1952, pp. 74–75.

belongs to the Yin or Early Chou style (A), a period which covers a span of years from circa B. C. 1300 (latter half of Yin) to circa B. C. 900.

An enigmatic inscription of three characters appears on the inside of the base of the Ku (fig. 1a). The upper one seems to occur rather frequently on bronzes and has been transcribed and interpreted as *hsiang* 鄕 »sacrificial feast». The second one shows the cyclical character *kuei* 癸 one of the Ten Stems which were used as names for persons. The third and lower character is explained as a receptacle, i. e. for keeping a dagger-axe, and is suggested to be read as *chu* 虍: to store up, to hoard.¹⁾

Yet another Ku is to be found in the collection (fig. 2). Here too we are able to refer to a close parallel, likewise dealt with and illustrated by Karlgren.²⁾ This being the case, we shall only call attention to the decoration consisting of a pair of »deformed t'ao t'ie« on the foot section of the Ku, and of the four vertically placed »jawed dragons« in the middle section, where two by two they form a pair of t'ao t'ie masks and finally of the »rising blades« on the upper part of the beaker. The terminology used should be understood in the sense of Karlgren's definitions in his grammar of the early bronze décor.³⁾

Two characters form the inscription within the base of the Ku (fig. 2a). The upper one is *Ting* 廇 one of the Ten Stems, here a name; the second is undecipherable.

The two Ku mentioned show two different ways of technical treatment within one and the same period, i. e. Yin or Early Chou, and within one and the same style, i. e. the Primary (A). One is characterized by its rather pronounced relief effect and is represented by our first-mentioned Ku (fig. 1). The other one has an almost smooth surface decoration, as on our second Ku (fig. 2).

The somewhat pronounced relief work manifests itself in another type of vessel in our collection, in the hybrid form called *Li-ting*. Both names have proved to be original through inscriptions on *Li* and *Ting* vessels respectively. Here again the t'ao t'ie flanked by vertically arranged dragons make up the main decoration. The latter have been explained as »a result of a playful adaptation of detached t'ao t'ie bodies into independent dragon shapes«.⁴⁾ Very often, in discussions on bronzes, stress is laid on the fact that although the ornamental building up of single elements into units gives the impression of rigid symmetry, closer examination reveals that this is not the case.⁵⁾ Small and ubiquitous irregularities have penetrated into the design with the happy result of avoiding a stern and so to speak frozen composition. Whether this has been done deliberately, can hardly be settled. There is no use denying, however, that it is in fact these anomalies

¹⁾ Karlgren, B., A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection.

²⁾ Karlgren, B., New Studies Pl. XXII, 835.

³⁾ Karlgren, B., Notes on the Grammar of Early Bronze Décor. BMFEA, No. 23, 1951, p. 32.

⁴⁾ Karlgren, B., New Studies p. 16.

⁵⁾ Yetts, W. P., The Cull Chinese Bronzes. London 1939, p. 24.

which make the artisan's hand seem quite present — in fact so much so as to give life to the whole decoration.

Our illustrated Li-ting (fig. 3) is a good example of this phenomenon. Three spirals are seen in the square formed by the continuous spiral band, the two horns of the t'ao t'ie and the »horned shield». They are separated from each other by a vertical line, a rudimentary flange, in such a way that the two smaller spirals are placed on one side of the dividing line and the larger one only on the other side. This is not the only instance of diverging details, quite a number could be adduced. But it shows to what a degree small, and seemingly insignificant traits, are able to imbue a decoration with animation without ever making it lose its static character. Finally, it may be said about the Li-ting in question that the bold treatment of design seems to underline the monstrosity of the t'ao t'ie and emphasize the almost sculptural effect of the vessel itself.

An inscription is seen in the interior, on the wall of the vessel (fig. 3a), but it has not been deciphered. The vessel may be dated in the Yin or Early Chou period and belongs to the Primary style (A).

Two Chüeh beakers are also to be found in our collection (figs. 4, 5.) Here again we have a denomination made current by the Sung cataloguers. However, it has been pointed out that although the character for Chüeh has never, so far, been found on this particular type of vessel, it is possible to trace it back to oracle inscriptions of Yin time.¹⁾

Our two Chüeh are very much alike in their general appearance as regards size, craftsmanship, and arrangement of décor. An ornamental belt around the body is filled with t'ao t'ie while three small triangular »blades» rise around the upper part of the beaker and two bigger ones are drawn out along the underside of its spout and »tail» respectively. Three vertical, segmented flanges and a loop-shaped handle with a moderately sculptured bovine head, presumably of a water-buffalo, divide the decoration on the body of the beaker. »Whorl circles» decorate the top of the pillars rising from the rim of the beaker. Actually the only major difference between the two Chüeh is to be found in the types of t'ao t'ie in the décor belt. In one (fig. 4) we deal with the so-called »bodied t'ao t'ie», with leg detached from the body, in the other (fig. 5) with a »t'ao t'ie dragon» with legs ending in claws, one of which points upwards, the others downwards.

The decoration is executed in low relief with the exception of the already mentioned projecting parts to which may be added the protruding eyes of the t'ao t'ie. Both Chüeh can be dated in Yin or Early Chou, Primary style (A).

Finally, we shall present two Kuei (figs. 6, 7), and here we have an original type name for these vessels.²⁾ One of our Kuei (fig. 6) seems almost identical with the

¹⁾ Karlgren, B., A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection p. 41.

²⁾ Yetts, W. P., A Problem of Chinese Archaeology Elucidated: New Light on the Kuei. Illustrated London News, Jan. 22, 1938, p. 1.

Kuei in the set of six vessels in the Ch'en Ch'eng-k'iu collection.¹⁾ Even the inscription in the bottom of our vessel corresponds to the one in that collection. The theme of decoration, »dissolved t'ao t'ie», is arranged in »animal triple bands» on both neck and foot sections. On either side of the vessel a free sculptured animal's head and a vertical, straight flange cut through the two bands respectively. According to the ornamental elements and to the whole arrangement of the décor, the vessel should be dated in Karlgren's style Yin-Chou or Early Chou, i. e. in the first half of the Western Chou period (circa B. C. 1027—900). The inscription on the vessel (fig. 6a) seems to confirm this statement. In transcribed modern Chinese it runs as follows (fig. 6b): kung wei hsiang tzu tung tsai hsin i ch'en hsiang hsi chin yung tso fu i pao i. Karlgren translates thus: »When the prince far away made an inspection and, coming from the East, was in the New City, (I) the servant K'ing (Hiang?) was given bronze and with it made Father Yi's precious vessel.»²⁾

Jung Keng has dated this inscription in early Chou time, because it mentions the Hsin i »New City», which Jung takes to mean Lo, founded by Chou Kung, brother of the first Chou king, Wu wang. This founding is repeatedly attested in the contemporary chapters of the Shu, e. g. Shu: Shao kao: »The next day, yi-mao, Chou Kung in the morning arrived at Lo and all over he inspected the disposal of the New City»; Shu: To shih: »In the 3rd month Chou Kung started in the New City Lo»; etc. A certain confirmation might be the phrase in our inscription: »Coming from the East »which may be taken to refer to Chou Kung's well-attested expedition to the East (Shu: Kin t'eng: »Chou Kung dwelt in the East for two years, and then the criminal men were apprehended»). If we accept our inscription as referring to these facts, it dates the vessel around 1000 B. C. If we still dare not consider these proofs conclusive (»Urbs» did not necessarily always refer to Rome, and the »New City» need not invariably have meant Lo) we shall have to date it »Yin or Early Chou».

The second Kuei (fig. 7) is only decorated with a neck belt. This is our first instance of birds in the decoration. They belong to the group of so-called »de-tailed birds». Common to both Kuei are their handles which are treated according to the pattern »bird-in-the-animal-mouth». In the present case, however, the motif shows itself in a rather advanced version where the »bird's head has completely vanished and only the animal head and the bird's body remain to form a handle».³⁾ An inscription in the bottom of the vessel (fig. 7a) has been read by Karlgren as follows: »XXX made this Kuei, (one of) a series». All taken into consideration, the Kuei can be attributed to the same style and period as the preceding, i. e. to the Yin-Chou or Early Chou, which coincides with the first half of the Western Chou period (circa B. C. 1027—900).

¹⁾ Karlgren, B., Some Early Chinese Bronze Masters. BMFEA, No. 16, 1944, p. 17 and Pl. XXII, 2.

²⁾ Karlgren, B., *ibid.* pp. 17 and 7, fig. 69.

³⁾ Davidson, J. LeRoy, The Bird-in-the-Animal-Mouth on Chinese Bronzes. Gazette des Beaux Arts. Vol. XXVII, 1945, p. 8.

In the Chinese bronzes we may observe how the décor is built up by separate elements, sometimes isolated units of great importance. The t'ao t'ie, for instance, may be made up of dragons, cicadas and snakes, and so forth. The »hooked forehead shield» has been interpreted either as cicadas,¹⁾ or as a bird with outspread wings,²⁾ or as a »short-form» for t'ao t'ie, or, finally, in the conception of being made up by two C-hooked quills, as »short-forms» for dragons and the two vertically arranged figures at the sides of the t'ao t'ie are again interpreted as dragons.³⁾ The idea of applying all these »short-forms» or *pars pro toto* in a single decoration may be explained as a means of concentrating as much power as possible in a single vessel. Anyhow, all these zoomorphic elements have a deeply rooted significance in Chinese symbolism. The dragon as well as the snake are connected with humidity and rain, the water-buffalo with water,⁴⁾ while the cicada represents the regeneration of man.⁵⁾ That is to say that all of them have the same aim: to emphasize the use of the vessel in an originally animistic fertility cult.

As a final remark, after this sketchy treatment of the ornaments and their symbolism, we wish to point out the importance of keeping in mind the Chinese ideas of the universe. Everything depends on the dualistic conception of yang and yin. Only by their cooperation the world is kept in balance and perfect harmony. To ensure this equilibrium seems to be the purpose of splitting up the ornaments into two halves. Thus the two halves of the t'ao t'ie could, for instance, be interpreted as a common dualistic expression of the ever present yang and yin forces. The spiral background of the vessels with the positive and negative patterns might likewise symbolize the same interplay between the two elements.

In the material presented above we found cooking or heating vessels and vessels that are merely containers. That is to say that some of the vessels were made to be placed over the fire whereas others were just made to hold food, substantial or liquid, as the case might be. The vessels mounted on legs belong to the first-mentioned group, as for instance our Li-ting and Chüeh types, while our Ku and Kuei fall within the second group.

All this seems clear. But in interpreting the Yin style B as a derivative of A, Karlgren has stated that the »cooking vessels were originally earthenware vessels and later on metal vessels; they could never be made of wood or basketry material». He goes on to say that the contrary is the case with the Kuei, they were »primarily wooden or basketry vessels«.⁶⁾ We do not agree with this opinion and wish to

¹⁾ Hentze, Carl, Frühchinesische Bronzen und Kultdarstellungen. Antwerpen 1937, Textband, pp. 35—36.

²⁾ Rowland, Benjamin, Lecture given in the Fogg Art Museum, Harvard University, Cambridge, Massachusetts. 1953.

³⁾ Karlgren, B., Notes etc. (see 4 above), *passim*.

⁴⁾ Waterbury, F., Early Chinese Symbols and Literature: Vestiges and Speculations. New York 1942.

⁵⁾ Laufer, B., Jade. Field Museum of Natural History, Publication 154, Anthropological Series. Vol. X. Chicago 1912, p. 301.

⁶⁾ Karlgren, B., New Studies p. 79.

comment on it from an ethnographical aspect. Thus we would remind our readers of the fact that both basketry and wooden materials are still used for cooking vessels (stone boiling) in some civilizations. It seems obvious that inflammable cooking vessels are preferably made without any developed supports as legs. Furthermore Umehara has succeeded in reconstructing the shape and ornamentation of a wooden T'ung from material obtained from a Yin tomb and in his opinion it appears that wooden vessels were the direct prototypes for the casting of copies in bronze.¹⁾

We are now approaching our principal goal, i. e. to consider the bronzes in a broader context and try to draw some parallels with other civilizations. Indeed, such attempts have been made before, and it is well known that Chinese archaic art has striking similarities with that of several American cultures and, in addition, with the ornamental art of the Pacific Ocean. We should make it clear that in the present paper we are concerned only with northern connections. No doubt, circumpacific currents have existed with roots in Shang or Yin China. From there we can trace strong influences to the American continent. For instance, the Northwest Coast Indians, famous for their fine wood carvings, are generally taken as an example of such connections. From one side of the Pacific Ocean to the one approximately opposite a direct passage seems little convincing, and we suggest that an intermediate stepping-stone should be surmised. As a convenient stop we have chosen Point Hope in North Alaska. From that place we have rich materials at hand thanks to the archaeological investigations made in the years 1939—41 by the American Museum of Natural History of New York in close cooperation with the University of Alaska of Fairbanks and the Danish National Museum of Copenhagen. In fact, it seems probable that within the Eskimo culture discovered here we have an interlink between the archaic Chinese art and that of the Northwest Coast Indians. The results of the Point Hope excavations have been presented in a comprehensive publication by Helge Larsen and Froelich Rainey.²⁾ We can only summarize a few facts from their studies and only those of interest to our special problem here.

We deal with the »largest and one of the most ancient known settlements in the American Arctic« known so far, the Ipiutak, so called after its first documented location, which here refers to a narrow strip of land. The people representing this culture has been characterized as being seasonal migrants spending their winters inland and their summers on the coast. In other words, we are confronted with a people whose existence has a dualistic aspect. This, of course, marks their culture and economy, based partly on caribou hunting and fishing inland, and partly on the hunting of sea mammals on the coast. This is also very conspicuous in their

¹⁾ Umehara, S., Antiquities Exhumed from the Yin Tombs outside Chang Té Fu in Honan Province. Translated by Ichiro I. Shirato and Herbert B. Silverman. *Artibus Asiae*. Vol. XIII/3, 1950, p. 165.

²⁾ Larsen, Helge and Froelich Rainey, Ipiutak and the Arctic Whale Hunting Culture. *Anthropological Papers of the American Museum of Natural History*, Vol. 42, New York 1948.

art, which makes the Ipiutak culture so remarkable. Whenever possible the everyday utensils are embellished with highly artistic designs treated either as ornamental surface carvings or as free sculptured carvings. Before giving some examples we have to admit the fact that art may develop from cult ceremonies, i. e. the paraphernalia used in the cult are embellished with symbolic ornaments according to the fundamental economy of the community in question. In the agrarian Chinese society we meet with a most convincing repertory of fertility-producing symbols. The same holds true of the Ipiutak culture where we meet with an equally convincing constellation of symbols reflecting the bipartite economy existing there.

The material used for the Ipiutak carvings was antlers and walrus-ivory. In the surface carvings we notice at once that here too the »split» technique was generally employed and both realistic and geometric designs occur. The motif of interest to us is the so-called »skeleton» design which is too well known from the Scytho-Siberian »animal style» to require any further explanation. In the sculptural art of Ipiutak, zoomorphic motives are so abundant that we may speak about an »animal style». Again the »skeleton» motif is prominent, and just as the spine functions *a priori* as the life line of the animal itself so it acts as the median line of the décor.

In a small carved ivory bear (fig. 8) the spine of the animal projects as a ridge with incisions reminding of the segmented flanges of our Ku and Chüeh vessels. Actually the flange motif on the bronzes has been interpreted in many different ways. One of them is that the flange in its »repeated relationship . . . with the back of the animal» suggests »an anatomical derivation», i. e. of the spine or vertebrae of an animal.¹⁾ Furthermore, in the cases where the flange »bisects the split animal», it has been interpreted as a »third split of the animal body» and as representing and symbolizing the spine.²⁾

In the bronze material which has been discussed above we have seen that the flanges occur both as segmented lists and as perfectly smooth ones. Perhaps we should add that the different ways of treating the flanges are by no means haphazard, but indicate a chronological sequence.³⁾ In the Ipiutak material we find that the median line of the animals has been treated in a rather similar way. An example of the first version, i. e. a projecting and segmented list, is to be seen in the above-mentioned ivory bear. But examples are also known of the spine being treated in a very geometricized way suggesting only its real function and appearing on the same level as the surface of the carving proper.

In view of the frequent occurrence of flanges on the bronzes, and accepting their above-mentioned interpretation, it seems justifiable to consider them as important elements in the cult in which the bronzes served. From inscriptions on the bronzes

¹⁾ Davidson, J. LeRoy, The Flange on Chinese Bronzes. *Artibus Asiae*, Vol. XIV/3, 1951, pp. 219—220.

²⁾ Davidson, J. LeRoy, op. cit. p. 224.

³⁾ Karlgren, B., Yin and Chou in Chinese Bronzes. pp. 50, 92, 97, 140.

we have seen that some of the vessels served in the ancestral cult. It might be useful to recall that in the Ipiutak cult animal figures with »skeleton» designs have been explained as representing spirits, i. e. the spirit of the animal in question or else a shaman's spiritual helpers.¹⁾ Whether this brings us to a closer understanding of the cult of ancient China can only be settled by further detailed studies.

Here, as already stated, our only aim is to point out some features which may prove significant and worth while to study more closely. However, in order to give the impression of having singled out just one feature of the Ipiutak culture which might, rightly or wrongly, be linked up with ancient China, we shall summarize other elements to justify our working method.

Burial customs in ancient China are characterized by two different ways of placing the corpes, i. e. prone and supine. It has been suggested that the latter is the more recent of the two methods.²⁾ The Ipiutak culture reveals the same two burial positions of the corpse although it should be stated that the supine is far the most predominant, the prone position occurring only in a few cases. A third way of placing the corpse should also be added from Ipiutak, i. e. on one side and with knees flexed. The majority of the corpses had their heads facing west.

In connection with the burials we would draw attention to the Chinese bronze plaques or masks which have been found in more recent times and of which some have been dated in Western or Middle Chou time (circa B. C. 1027—600). They are of convex shape and provided with loops on the inside so that they may be attached to some corresponding surface. Actually, some are said to have been found in grave-chambers »nailed on the walls, spelling a protective charm over the funeral abode«.³⁾ We also find masks in the Ipiutak burials, but carved in ivory. Although they are not similar to the Chinese ones it has been said about them that »there is an undeniable resemblance between the mask-line set of carvings and ancient Chinese art, even though we are unable to offer a definite parallel from China«.⁴⁾

The first mask illustrated here (fig. 9) was found lying on the breast of a child's skeleton in a rectangular log tomb. Except for the cheek plugs which are of ivory the inlays are all of jet. It seems as if the mask carvings had been mounted on a wooden back and placed over the skeleton. Traces of an elaborate design remain even though the surface has suffered badly from weathering. However, we have clear evidence of the style of design in another Ipiutak mask now to be seen in the American Museum of Natural History of New York (fig. 10). Instead of regarding the Ipiutak mask-carvings as death masks we should probably interpret

¹⁾ Larsen and Rainey, Ipiutak and the Arctic Whale Hunting Culture. Anthropological Papers of the American Museum of Natural History, Vol. 42, New York, 1948, p. 149.

²⁾ Creel, H. G., Studies in Early Chinese Culture. Baltimore 1937, p. 147.

³⁾ Salmony, A., Early Chinese Bronzes, Technique, Usage and Decoration. Buffalo Museum of Science, Fascicle No. 3, p. 29 — Creel, H. G., The Birth of China. London 1936, p. 248.

⁴⁾ Larsen and Rainey, Ipiutak and the Arctic Whale Hunting Culture. Anthropological Papers of the American Museum of Natural History, Vol. 42, New York 1948, p. 149.

them, on the analogy of certain Chinese masks, as of »magic rather than funeral use«.¹⁾ Thus being the case they must have been made in order to guard the corpse, which they accompanied in the grave, against evil spirits. This theory is supported by the fact that neither the nostrils nor the mouth of the mask have been closed artificially even though this was a well known practice among the Ipiutak people. Thus, for instance, several skulls have been excavated with artificial eyes, nose-plugs and mouth-covers. It has been pointed out that some of the artificial jet eyes resemble some illustrated by Laufer in his book on jade where they are described as eye-protective amulets from Han time China.²⁾

Finally, Larsen and Rainey have called attention to the neolithic finds at Lo Han T'ang, Kansu, published by Margit Bylin-Althin (BMFEA, No. 18, 1946). Instructive illustrations from that material show close parallels between knives with a side groove for flint blades and needles with eyes on the one hand and pieces in the Ipiutak finds on the other.³⁾

We should like to add one more, most significant, resemblance within the artistic spheres of the two areas under consideration. We find it in the Chineses bronze sculptures in round, representing for instance tigers (Freer Gallery of Art, Washington, D. C.) and water-buffaloes (Stoclet Collection, Brussels and Museum of Decorative Arts, Copenhagen) to mention only a few examples. They have been dated in Early or Middle Chou. Common to all of them is a cavity in the back of the animal, very often rimmed by a projecting tubular section which suggests a former function as support for larger objects. From an Ipiutak burial, described as a midden-like deposit, we have an almost identical piece of sculpture, an animal figure carved in ivory (fig. 11). It has been defined as having a body somewhat like that of a bear, whereas the head, except for two large »ears«, seems almost human. A round hole, 1 cm in diameter, is drilled through the body vertically, at the center of the raised flange.⁴⁾

So far we have not touched upon a most puzzling question: the divergence in date between the sculptures discussed. According to Larsen and Rainey, Ipiutak should be dated somewhat around the beginning of our era. Both in time and space we have then to allow for a vast gap from Yin or Early Chou to middle Han, and yet this does not disprove the existence of interconnections as we do certainly not argue for direct contact between the two cultures, but only for indirect influences from the Chinese civilization of ancient time on Ipiutak culture of more advanced time. The origin of the Ipiutak culture has also been located in far Western Siberia, from which starting point the presumed ancestors of the Ipiutak people — still of unknown physical type — pushed eastwards, undoubtedly with-

¹⁾ Minkenhof, S. H., Date and Provenance of Death Masks of the Far East. *Artibus Asiae*, Vol. XIV, 1951, p. 70.

²⁾ Larsen and Rainey, Ipiutak p. 158.

³⁾ Larsen and Rainey, *ibid.* p. 158.

⁴⁾ Larsen and Rainey, *ibid.* p. 128 and Pl. 53,3.

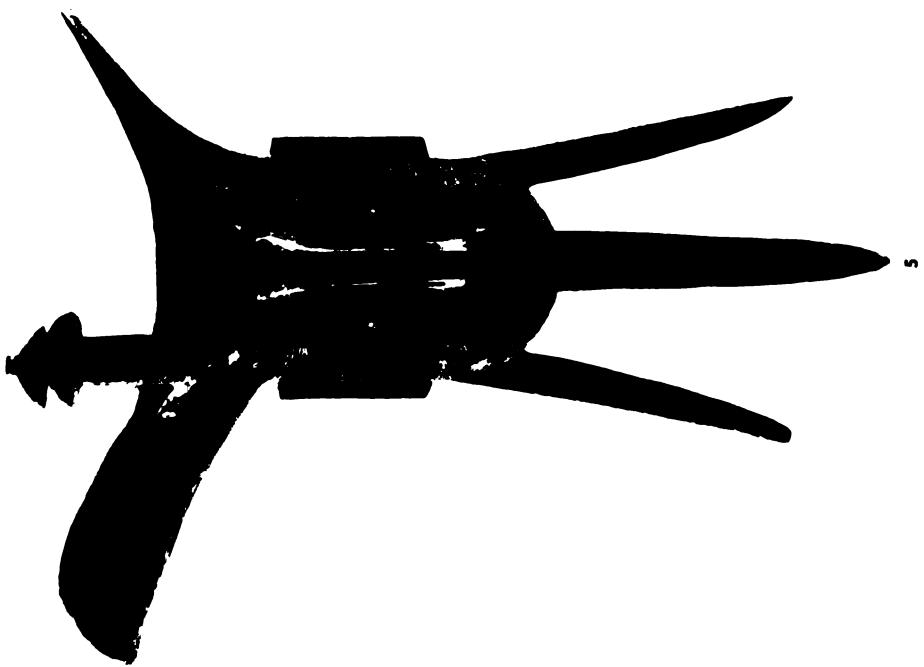
out ever touching upon the Chinese area proper. Although Heine-Geldern's so-called »Pontische Wanderung« is supposed to have reached China sometime between the 9th and 8th centuries B. C., we can hardly link any Ipiutak migration with that movement. The Ipiutak culture's definite affinity with the Scytho-Siberian »animal style« opposes this. But other migrations have taken place at various times and western elements have reached the Far East in unchanged form more than once. To mention just one example we refer to the western type of axe, the socketed axe, which Heine-Geldern, for instance, mentions as having come twice to the Far East, i. e. first during Shang and later with the above-mentioned »Pontische Wanderung«.¹⁾ Having penetrated into the Far East the elements dispersed so as to continue their existence in new regions, either in unaltered shape or adapted to new conditions and finally incorporated into new artistic spheres. And so we venture to suggest that just as the Ipiutak phase may be considered as an interlink between that of Chinese archaic ornamentation and that of the Northwest Coast Indians of the present day, so the Ipiutak might in some way reflect ancient China. In view of the time sequence, elements with roots in Asiatic soil and influenced by the Chinese area might have lingered on in Ipiutak.

¹⁾ Heine-Geldern, Robert von, Die Asiatische Herkunft der Südamerikanischen Metalltechnik. Paideuma, Mitteilungen zur Kulturforschung, Band 5, April 1954, Heft 7/8, p. 358.











7



6

Pl. 6.



1 a



2 a



3 a



6 a



7 a



9



11



8



NOTES ON THE KIAOHSIEN DIALECT

BY

GERTY KALLGREN

Kiaohsien, formerly called Kiaochou, is situated in the southeastern part of the Shantung peninsula. At the end of last century the Germans built Tsingtao on the eastern coast of Kiaochou. Tsingtao became an important commercial town, and now it has some 500,000 inhabitants, originating from different parts of Shantung, and from other provinces too. I stayed in Tsingtao during the years 1946—1951. From 1948—1951 I was employed as a teacher at the Shantung University, and consequently I had good opportunities to listen to the language spoken by educated Shantungese. As long as I was allowed by the authorities to go out to the countryside, I did so very often, and among other places I visited was Kiaohsien city, situated about 45 miles west of Tsingtao. Before the Communist forces took over Tsingtao, it was overcrowded by refugees from various parts of Shantung. At that time I had contact with Chinese — with low education or no education at all — from different parts of Kiaohsien, studying their pronunciation. With one of them — a middle-school graduate from a village some 15 miles west of Kiaohsien city — I checked on the pronunciation of 5,000 characters or thereabouts.

The various sounds in this article are based on that gentleman's pronunciation, but consideration has been given to the pronunciation in other places in the Kiaohsien district as well. Actually the dialects of the various villages in the district in question do not differ very much, so the dialect described here may very well be called Kiaohsien dialect. The dialect of Tsingtao, which of course is by no means homogeneous, has been modified by many other dialects, but some of the peculiarities of the Kiaohsien dialect and of other eastern Shantung dialects have still been preserved. The phonetic notation used in this article is that employed in B. Karlgren's *Grammata Serica* (BMFEA 12, 1940).

I. *Preliminary observation.*

All the voiced explosive, affricate and fricative initials of Ancient Chinese have lost their voice and become surds, as in all other Mandarin dialects; the explosives and affricates were all aspirated in Anc. Chin., but their aspiration has been

preserved only in even-tone (p'ing sheng) words, whereas it has been lost in the oblique tones (shang, k'ü and ju sheng words):

Anc.	Kh.	Anc.	Kh.
1. <i>g'ji-</i>	<i>k'i</i>	2. <i>g'ji'</i>	<i>ki</i>
3. <i>d'gu-</i>	<i>t'ou</i>	4. <i>d'āu'</i>	<i>tau</i>
5. <i>b'uō-</i>	<i>p'u</i>	6. <i>b'uō'</i>	<i>pu</i>
7. <i>dz'īwo-</i>	<i>tʂ'ū</i>	8. <i>dz'īwo'</i>	<i>tʂū</i>
9. <i>dz'āi-</i>	<i>ts'ä</i>	10. <i>dz'āi'</i>	<i>tsä</i>
11. <i>γāi-</i>	<i>χä</i>	12. <i>b'īwāng-</i>	<i>fng</i>
13. <i>ziāng'</i>	<i>siāng</i>		

This once stated, it will not be necessary to repeat it under the various headings below, all the more so as it is in perfect accord with conditions in the Pekinese dialect.¹⁾

II. Anc. Chin. guttural initials.

1. Anc. *k*, *k'* and *g'*.

Anc.	Kh.	Anc.	Kh.
14. <i>kā</i>	<i>ko</i>	22. <i>k'au</i>	<i>k'iau</i>
15. <i>k̥zu</i>	<i>kou</i>	23. <i>g'īzu</i>	<i>k'iu</i>
16. <i>kwək</i>	<i>kui</i>	24. <i>g'īuən</i>	<i>k'üä</i>
17. <i>kau</i>	<i>kiau</i>	25. <i>g'jwi</i>	<i>k'ui</i>
18. <i>kāng</i>	<i>kīng</i>	26. <i>g'īän</i>	<i>kiä</i>
19. <i>kji</i>	<i>ki</i>	27. <i>g'ji</i>	<i>ki</i>
20. <i>kīwo</i>	<i>kü</i>	28. <i>g'īən</i>	<i>ki</i>
21. <i>k'zu</i>	<i>k'ou</i>	29. <i>g'īwok</i>	<i>kü</i>

There is an important difference here between the Shantung dialect and Pekinese in that *i* and *u* following the initials have not achieved palatalisation, as in the Capital and in the majority of the Mand. dialects: *kīng* (see above), *ki*, *kü*, *k'iau*, *k'iu* etc., as against Pek. *tsiāng*, *tsi*, *ts'ü*, *ts'iau*, *ts'iu* etc.

2. Anc. *χ*.

Anc.	Kh.	Anc.	Kh.
30. <i>χan</i>	<i>χa</i>	32. <i>χək</i>	<i>χei</i>
31. <i>χāu</i>	<i>χau</i>	33. <i>χuo</i>	<i>χu</i>

¹⁾ In the following description of the phonetic conditions in Kh. we shall be very brief wherever there is a real parallelism with Pekinese. The evolution from Anc. Chin. to Pekinese has been succinctly described by B. Karlgren in *Grammata Serica* (1940, pp. 45–64) and our readers can find there the laws of evolution applicable to Kh. as well, wherever we merely refer to the parallelism with Pekinese.

Anc.	Kh.	Anc.	Kh.
34. <i>χwa</i>	<i>χua</i>	44. <i>γuo</i>	<i>χu</i>
35. <i>χji</i>	<i>si</i>	45. <i>γwat</i>	<i>χua</i>
36. <i>χiang</i>	<i>χiqng</i>	46. <i>γwāi</i>	<i>χui</i>
37. <i>χieu</i>	<i>siāu</i>	47. <i>γien</i>	<i>siā̄</i>
38. <i>χiwong</i>	<i>χiung</i>	48. <i>γām</i>	<i>siā̄</i>
39. <i>χau</i>	<i>siāu</i>	49. <i>γiung</i>	<i>siung</i>
40. <i>χiwo</i>	<i>šu</i>	50. <i>γiep</i>	<i>sie</i>
41. <i>χiwet</i>	<i>šūn</i>	51. <i>γiwen</i>	<i>šuā</i>
42. <i>γai</i>	<i>χā</i>	52. <i>γak</i>	<i>šuv</i>
43. <i>γeu</i>	<i>χou</i>		

The scheme agrees perfectly with that of Pekinese: *γ* has become *χ* (see I above). The *χ* (original or derived from *γ*) have been preserved before all other vowels than modern *i* and *u*; before these they have been palatalized: *š*. Observe the curious fact that the fricative *χ* palatalizes into *š*, whereas the explosives *k*, *k'* do not palatalise into *tš*, *tš'* as in Peking (see a above).

3. Anc. *ng*.

Anc.	Kh.	Anc.	Kh.
53. <i>ngāi</i>	<i>γā</i>	67. <i>ngiän</i>	<i>jā̄</i>
54. <i>ngān</i>	<i>γā</i>	68. <i>ngivn</i>	<i>jā̄</i>
55. <i>ngok</i>	<i>γä</i>	69. <i>ngan</i>	<i>jǟ</i>
56. <i>ngäu</i>	<i>au</i>	70. <i>ngai</i>	<i>jǟ</i>
57. <i>ngång</i>	<i>gng</i>	71. <i>ngiang</i>	<i>jang</i>
58. <i>ngəu</i>	<i>ou</i>	72. <i>ngau</i>	<i>jau</i>
59. <i>ngå</i>	<i>uo</i>	73. <i>ngiēn</i>	<i>jī</i>
60. <i>nguo</i>	<i>wu</i>	74. <i>ngivng</i>	<i>jiqng</i>
61. <i>ngwa</i>	<i>ua</i>	75. <i>ngvng</i>	<i>jiqng</i>
62. <i>ngjwie</i>	<i>ui</i>	76. <i>ngivp</i>	<i>je</i>
63. <i>ngwāi</i>	<i>uā̄</i>	77. <i>ngiät</i>	<i>je</i>
64. <i>nguán</i>	<i>uā</i>	78. <i>ngiwo</i>	<i>jū</i>
65. <i>ngji</i>	<i>i</i>	79. <i>ngiu</i>	<i>jū</i>
66. <i>nga</i>	<i>ia</i>	80. <i>ngiwok</i>	<i>jū</i>

1. 其 2. 𠂔 3. 頭 4. 道 5. 蒲 6. 步 7. 鋤 8. 助 9. 財 10. 在 11. 孩 12. 房 13. 像
 14. 歌 15. 苛 16. 國 17. 教 18. 降 19. 基 20. 居 21. 口 22. 巧 23. 求 24. 群 25. 莫 26. 件 27.
 忌 28. 近 29. 局 30. 漢 31. 好 32. 黑 33. 虎 34. 花 35. 喜 36. 鄉 37. 曉 38. 兄 39. 孝 40. 許
 41. 血 42. 孩 43. 侯 44. 戶 45. 滑 46. 會 47. 縣 48. 咸 49. 能 50. 協 51. 玄 52. 學 53. 碰
 54. 岸 55. 額 56. 傷 57. 昂 58. 餓 60. 五 61. 月 62. 危 63. 外 64. 玩 65. 疑 66. 牙 67. 驗
 68. 言 69. 眼 70. 涯 71. 仰 72. 咬 73. 銀 74. 迎 75. 硬 76. 葉 77. 攞 78. 魚 79. 遇 80. 獄

Anc.	Kh.	Anc.	Kh.
81. <i>ngiwan</i>	<i>jüa</i>	84. <i>ngiak</i>	<i>jüv</i>
82. <i>ngiwnt</i>	<i>jüv</i>	85. <i>ngiät</i>	<i>nie</i>
83. <i>ngåk</i>	<i>jüv</i>	86. <i>ngiqu</i>	<i>niu</i>

On the whole the scheme agrees closely with that of Pekinese. The *ng* as a rule is lost before modern *i* (*j*), *u* and *ü*, yet with isolated exceptions: *ng* > *n* in the last two examples, less frequently though than in Pek., cf. 84, *ngiak* > *jüv* (Pek. *nüe*). Before other vowels Pek. has, in the language of some speakers, a weak fricative *y*: *yai*, *yan*, *yau*, *you* etc. In Kh. this weak *y* occurs only before the modern finals -ä, -ei and -a, (the latter a more palatal *a* than in -*gng* and -*au*). Most educated speakers have dropped the weakly articulated fricative *y*, and those born in Tsing-tao have dropped it altogether.

III. *Anc. Chin. laryngal initials.*

1. Laryngal explosive.

Anc.	Kh.	Anc.	Kk.
87. ·qi	<i>yä</i>	95. ·uän	<i>ua</i>
88. ·dn	<i>ya</i>	96. ·i	<i>i</i>
89. ·ek	<i>yei</i>	97. ·jën	<i>ji</i>
90. ·ən	<i>yä</i>	98. ·a	<i>ja</i>
91. ·du	<i>au</i>	99. ·jwo	<i>jü</i>
92. ·zu	<i>ou</i>	100. ·iwan	<i>jüa</i>
93. ·uk	<i>wu</i>	101. ·jak	<i>jüv</i>
94. ·uən	<i>uä</i>		

It is easily seen that this word group without oral initial in Anc. Chin. follows exactly the same pattern as that commencing with *ng-* (3 above); so much so that those with modern finals -ä, -ei, -a, have introduced, by analogy, an initial *y* (*yä* etc.) without Anc. foundation. Conditions are quite similar in Pekinese.

2. Smooth vocalic ingress.

Anc.	Kh.	Anc.	Kh.
102. <i>i</i>	<i>i</i>	108. <i>jiwon</i>	<i>jüa</i>
103. <i>ja</i>	<i>je</i>	109. <i>jiuən</i>	<i>jüä</i>
104. <i>jäm</i>	<i>jä</i>	110. <i>jiwang</i>	<i>uŋng</i>
105. <i>jën</i>	<i>ji</i>	111. <i>jwix</i>	<i>ui</i>
106. <i>jqu</i>	<i>ju</i>	112. <i>jiwong</i>	<i>jüng</i>
107. <i>jwo</i>	<i>jü</i>	113. <i>jiwäi</i>	<i>lui</i>

Here again, the scheme agrees with that of Pek., but for a slight aberration: Pek. has *z* in types 112 *zwong* (Pek. *zung*) and 113 *zwäi* (Pek. *zui*), whereas our dialect has yod (*jung*) in the former like all the preceding types, and a supradental *l* in the latter: *lui*.

IV. *Anc. Chin. palatal and supradental initials.*

1. *Anc. t̪, t̪' and d̪'.*

According to the surdization law (I above) *Anc. d̪'* in the evolution has followed *Anc. t̪'* in even tone (p'ing sheng), *Anc. t̪* in the other tones (shang, k'ü and ju sheng), exactly as in Pekinese:

Anc.	Kh.	Anc.	Kh.
114. <i>t̪jäm</i>	<i>tʂa</i>	124. <i>t̪'jɛn</i>	<i>tʂ'ä</i>
115. <i>t̪juk</i>	<i>tʂu</i>	125. <i>t̪'i</i>	<i>tʂ'i</i>
116. <i>t̪wi</i>	<i>tʂui</i>	126. <i>d̪'jäng</i>	<i>tʂ'qng</i>
117. <i>t̪jung</i>	<i>tʂung</i>	127. <i>d̪'iq</i>	<i>tʂ'i</i>
118. <i>t̪iwän</i>	<i>tʂua</i>	128. <i>d̪'i</i>	<i>tʂ'i</i>
119. <i>d̪'jäu</i>	<i>tʂau</i>	129. <i>d̪'a</i>	<i>tʂ'a</i>
120. <i>d̪'jäu</i>	<i>tʂau</i>	130. <i>d̪'jät</i>	<i>tʂ'ə</i>
121. <i>t̪ie</i>	<i>tʂi</i>	131. <i>d̪'i</i>	<i>tʂi</i>
122. <i>t̪i</i>	<i>tʂi</i>	132. <i>d̪'jet</i>	<i>tʂi</i>
123. <i>t̪i</i>	<i>tʂi</i>		

The pattern agrees perfectly with Pekinese (modern supradental *tʂ* and *tʂ'* throughout), but for one highly remarkable difference. Before the modern final *-i* there is an initial which we have designated by *tʂ* (and *tʂ'* respectively). It is articulated between the dental *tʂ* and the supradental *tʂ'*, somewhat closer to the former. We may call it a gingival affricate. In some localities the *tʂ* is used before other vowels as well; especially in the neighbouring districts of Kiaohsien. In Kh. city and in Tsingtao it is rarely heard.

2. *Anc. Chin. tʂ, tʂ', dʐ'*

tʂ, tʂ', dʐ'.

81. 元 82. 月 83. 獄 84. 虞 85. 臬 86. 午 87. 愛 88. 安 89. 輓 90. 恩 91. 楊 92. 歐 93. 屋 94. 溫 95. 腕 96. 意 97. 因 98. 了 99. 於 100. 息 101. 約 102. 禮 103. 夜 104. 鹽 105. 引 106. 由 107. 除
108. 達 109. 雲 110. 王 111. 為 112. 容 113. 銳 114. 站 115. 丁 116. 追 117. 中 118. 轉 119. 兆 120. 召 121.
知 122. 致 123. 置 124. 趣 125. 肖 126. 程 127. 池 128. 持 129. 茶 130. 傷 131. 值 132. 級 133. 爭

Anc.	Kh.	Anc.	Kh.
133. <i>tṣeng</i>	<i>tṣəŋg</i>	148. <i>tṣia</i>	<i>tṣə</i>
134. <i>tṣa</i>	<i>tṣa</i>	149. <i>tṣiān</i>	<i>tṣa.</i>
135. <i>tṣek</i>	<i>tṣei</i>	150. <i>tṣiēn</i>	<i>tṣā.</i>
136. <i>tṣvk</i>	<i>tṣei</i>	151. <i>tṣiwān</i>	<i>tṣua.</i>
137. <i>tṣ'a</i>	<i>tṣ'a</i>	152. <i>tṣiu</i>	<i>tṣu</i>
138. <i>tṣ'ek</i>	<i>tṣ'ei</i>	153. <i>tṣiē</i>	<i>tṣī</i>
139. <i>tṣ'dng</i>	<i>tṣ'uŋg</i>	154. <i>tṣi</i>	<i>tṣī</i>
140. <i>tṣ'ḍk</i>	<i>tṣ'ov</i>	155. <i>tṣi</i>	<i>tṣī</i>
141. <i>tṣ'jok</i>	<i>tṣ'ei</i>	156. <i>tṣ'wiē</i>	<i>tṣ'ui</i>
142. <i>tṣ'jwo</i>	<i>tṣ'u</i>	157. <i>tṣ'iē</i>	<i>tṣ'i</i>
143. <i>dṣ'au</i>	<i>tṣ'au</i>	158. <i>tṣ'jāk</i>	<i>tṣ'i</i>
144. <i>dṣ'ai</i>	<i>tṣ'ä</i>	159. <i>dṣ'jwān</i>	<i>tṣ'ua.</i>
145. <i>dṣ'an</i>	<i>tṣa.</i>	160. <i>dṣ'juēt</i>	<i>ṣu</i>
146. <i>dṣ'i</i>	<i>ṣi</i>	161. <i>dṣ'i</i>	<i>ṣi</i>
147. <i>dṣ'jwo</i>	<i>tṣu</i>		

For the surdization of *dṣ'* and *dz'* see I above.

The Anc. palatals (*tṣ* etc.) have become supradentals, thus coinciding with the original supradentals (*ts* etc.), exactly as in Pek. Observe that whereas in group IV: 1 above there was *ts*, *ts'* (derived from Anc. *ṭ*, *ṭ'*, *d'*) before the modern final -i : *tsi* etc., in our present group Anc. *tṣ* and *tṣ* etc. have produced no such modern *tsi*; the same modern *tsi* as before other vowels obtains also before -i : *tṣi* etc.

3. Anc. Chin. ʂ, ʂ and ʐ.

Anc.	Kh.	Anc.	Kh.
162. <i>ʂān</i>	<i>ʂā.</i>	177. <i>ʂiāng</i>	<i>ʂōŋg</i>
163. <i>ʂi</i>	<i>ʂi</i>	178. <i>ʂiāwāt</i>	<i>ʂuv</i>
164. <i>ʂān</i>	<i>ʂā.</i>	179. <i>ʂiāwāi</i>	<i>ʂui</i>
165. <i>ʂjek</i>	<i>ʂei</i>	180. <i>ʂjek</i>	<i>ʂi</i>
166. <i>ʂjet</i>	<i>ʂei</i>	181. <i>ʂjek</i>	<i>ʂi</i>
167. <i>ʂjek</i>	<i>ʂei</i>	182. <i>ʂjēt</i>	<i>ʂi</i>
168. <i>ʂjwo</i>	<i>ʂov</i>	183. <i>ʂiāi</i>	<i>ʂi</i>
169. <i>ʂāk</i>	<i>ʂuo</i>	184. <i>ʂi</i>	<i>ʂi</i>
170. <i>ʂiēn</i>	<i>ʂā.</i>	185. <i>ʂi</i>	<i>ʂi</i>
171. <i>ʂiāu</i>	<i>ʂou</i>	186. <i>ʂi</i>	<i>ʂi</i>
172. <i>ʂiāu</i>	<i>ʂou</i>	187. <i>ʂiē</i>	<i>ʂi</i>
173. <i>ʂiāng</i>	<i>ʂōŋg</i>	188. <i>ʂiē</i>	<i>ʂi</i>
174. <i>ʂiāu</i>	<i>ʂau</i>	189. <i>ʐiāng</i>	<i>tṣ'ōŋg</i>
175. <i>ʂiāu</i>	<i>ʂou</i>	190. <i>ʐiēn</i>	<i>tṣ'ā.</i>
176. <i>ʂiām</i>	<i>ʂā.</i>	191. <i>ʐiāu</i>	<i>tṣ'ou</i>

Anc.	Kh.	Anc.	Kh.
191 a. <i>éwieg</i>	<i>tʂ'ui</i>	2. <i>zjäk</i>	<i>ʂi</i>
192. <i>zhang</i>	<i>ʂəŋg</i>	3. <i>zjäp</i>	<i>ʂə</i>
193. <i>zju</i>	<i>sü</i>	4. <i>zjəp</i>	<i>ʂi</i>
194. <i>zia</i>	<i>ʂə</i>	5. <i>zjuk</i>	<i>ʂu</i>
195. <i>zjəm</i>	<i>sä</i>	6. <i>zwię</i>	<i>ʂui</i>
196. <i>zjən</i>	<i>sou</i>	7. <i>éwieg</i>	<i>ʂui</i>
197. <i>zjäu</i>	<i>ʂau</i>	8. <i>zi</i>	<i>ʂi</i>
198. <i>zju</i>	<i>sü</i>	9. <i>zi</i>	<i>ʂi</i>
199. <i>zjäi</i>	<i>ʂi</i>	10. <i>zjə</i>	<i>ʂi</i>
200. <i>zhang</i>	<i>ʂəŋg</i>	11. <i>zi</i>	<i>ʂi</i>
1. <i>zju</i>	<i>sü</i>	12. <i>zi</i>	<i>ʂi</i>

The Anc., supradental *s* invariably gives Kh. *ʂ*, just as in Pekinese.

The Anc. palatal *s* is more complicated. Before modern -i derived from Anc. long -i (Anc. *ʂi*, *ʂie*) it has become a supradental: *ʂi*, as in Pek., and in sporadic cases before other finals (e. g. 179 *ʂui* above). But nearly always before other finals than -i and also before the -i derived from Anc. short i (*ʂiək*, *ʂiət*, *ʂiəi*) it has developed into a sound intermediate between dental *s* and supradental *ʂ*; we have denoted it here by *ʂ*, the same kind of gingival as in the affricates *ts*, *ts'* studied under IV: 1 above.

The Anc. *z* has become surd (see I above) and at the same time lost its *mouillé* character. In most p'ing sheng words it has developed into a supradental affricate *ts*, just as in Pek.; in all other cases it has undergone exactly the same evolution as the surd Anc. *ʂ*. The rules just laid down for that are applicable here as well (*zi*, *zjə* > *ʂi*; *zwię* > *ʂui*, but for the rest gingivals: *zju* > *sü* etc.).

It should be observed that there is no real parallelism in evolution between the two groups which possess modern gingivals in Kh., i. e. Anc. palatal explosives *t̪*, *t̪'*, *d̪'* (IV: 1) and the Anc. palatal fricatives *ʂ*, *ʐ* (IV: 3). The former resulted in gingival affricates *ts* etc. before all modern -i, the latter *ʂ* only before such modern -i which derive from Anc. short i (*ʂiək* etc. but not Anc. *ʂi*, *ʂie*). The former gave supradental affricates *ts*, *ts'* before all finals other than -i, the latter nearly always gave gingival *ʂ*, before all finals other than -i, with isolated exceptions (*ʂui*).

134.詐 135.賁 136.審 137.差 138.策 139.憲 140.獨 141.測 142.初 143.巢 144.榮 145.模 146.士
 147.助 148.者 149.戰 150.真 151.專 152.朱 153.支 154.止 155.志 156.吹 157.侈 158.赤 159.曷 160.
 衍 161.示 162.山 163.史 164.產 165.橫 166.禁 167.色 168.所 169.朔 170.身 171.收 172.首 173.聲
 174.燒 175.守 176.閃 177.聖 178.說 179.稅 180.識 181.式 182.室 183.勢 184.詩 185.失 186.始 187.豕
 188.施 189.咸 190.匡 191.饑 192.寢 193.殊 194.社 195.甚 196.受 197.紹 198.豎 199.誓
 200.上 1.樹 2.石 3.涉 4.什 5.熟 6.瑞 7.睡 8.時 9.恃 10.氏 11.視 12.嗜 13.

The gingival *s* has a certain tendency to coincide with *s*. In Kh. city and in Tsingtao it is not very often heard; educated speakers seem to be abandoning this sound, whereas illiterate speakers use it frequently.

V. Anc. Chin. nasal and lateral initials.

1. Anc. Chin. *n*, *ñ*, *l*.

Anc.	Kh.	Anc.	Kh.
13. <i>ná</i>	<i>na</i>	19. <i>ñiang</i>	<i>jgng</i>
14. <i>nuo</i>	<i>nu</i>	20. <i>láu</i>	<i>lau</i>
15. <i>nák</i>	<i>nov</i>	21. <i>lung</i>	<i>lyng</i>
16. <i>ñau</i>	<i>nau</i>	22. <i>lá</i>	<i>lov</i>
17. <i>ñæk</i>	<i>ni</i>	23. <i>lái</i>	<i>lä</i>
18. <i>ñíwo</i>	<i>nü</i>		

Anc. *n* and *l* have been preserved, as in Pekinese. Anc. *ñ* has resulted in *n*, as in Pekinese, yet in sporadic cases it has been lost before the following *i*: *ñiang* > *jgng*.

2. Anc. Chin. *ñz*.

Anc.	Kh.	Anc.	Kh.
24. <i>ñzíəm</i>	<i>ji</i>	36. <i>ñzíän</i>	<i>ja</i>
25. <i>ñzíang</i>	<i>jgng</i>	37. <i>ñzígu</i>	<i>ju</i>
26. <i>ñzíən</i>	<i>ji</i>	38. <i>ñzíuən</i>	<i>jüä</i>
27. <i>ñzíə</i>	<i>je</i>	39. <i>ñzíu</i>	<i>ju</i>
28. <i>ñzíəu</i>	<i>jau</i>	40. <i>ñzíung</i>	<i>jgng</i>
29. <i>ñzíət</i>	<i>je</i>	41. <i>ñzi</i>	<i>ə</i>
30. <i>ñzíət</i>	<i>ji</i>	42. <i>ñzíəng</i>	<i>lqng</i>
31. <i>ñzíak</i>	<i>jəv</i>	43. <i>ñzíwi</i>	<i>lui</i>
32. <i>ñzíwo</i>	<i>jü</i>	44. <i>ñzíwok</i>	<i>lu</i>
33. <i>ñzíuk</i>	<i>ju</i>	45. <i>ñzíę</i>	<i>lə</i>
34. <i>ñzíwok</i>	<i>jü</i>	46. <i>ñzi</i>	<i>lə</i>
35. <i>ñzíəp</i>	<i>jü</i>	47. <i>ñzi</i>	<i>lə</i>

With most finals the *ñz* is simply lost before the following *i*, which is emphasized into a consonant *j* (as *y* in Engl. *yes*). In some cases before *u*, however, we find a very slight and elusive supradental *l*, e. g. 44 Anc. *ñzíwok*, Kh. *lu* (cf. Pek. *zu*). But this is not very consistent, for another Anc. *ñzíwok* (34), as shown by the table, follows the general rule: *jü*. Only in the syllables Anc. *ñzi*, *ñzíę* (in Pek. *ər* through a long chain of evolution: *ñzi* > *zi* > *z* > *ez* > *ər*) do we regularly find this *l* : *lə*. But in purely literary words with these Anc. readings (e. g. 41) there is no *l* but simply the vowel: *ə*.

VI. *Anc. Chin. denial explosives, affricates and fricatives.*1. Anc. Chin. *t*, *t'* and *d'*.

Anc.	Kh.	Anc.	Kh.
48. <i>táu</i>	<i>tau</i>	53. <i>d'gu</i>	<i>t'ou</i>
49. <i>tízu</i>	<i>tiu</i>	54. <i>d'ieng</i>	<i>t'ing</i>
50. <i>tiek</i>	<i>ti</i>	55. <i>d'ai</i>	<i>ta</i>
51. <i>t'uā</i>	<i>t'ov</i>	56. <i>d'ək</i>	<i>tei</i>
52. <i>t'áu</i>	<i>t'au</i>		

According to the surdization law (I above) Anc. *d'* has become *t'* (p'ing sheng) or *t* (shang, k'ü and ju sheng). For the rest the Anc. sounds have been preserved, just as in Pekinese.

2. Anc. Chin. *ts*, *ts'* and *dz'*.

Anc.	Kh.	Anc.	Kh.
57. <i>tsəu</i>	<i>tsou</i>	65. <i>ts'iu</i>	<i>ts'u</i>
58. <i>tsák</i>	<i>tsor</i>	66. <i>dz'qi</i>	<i>ts'ä</i>
59. <i>tsiäng</i>	<i>tsiqng</i>	67. <i>dz'jän</i>	<i>ts'iä</i>
60. <i>tsiang</i>	<i>tsiqng</i>	68. <i>dz'juän</i>	<i>ts'ua</i>
61. <i>tsia</i>	<i>tsie</i>	69. <i>dz'qi</i>	<i>tsä(tä)</i>
62. <i>ts'áu</i>	<i>ts'au</i>	70. <i>dz'jän</i>	<i>tsiä</i>
63. <i>ts'iet</i>	<i>ts'ie</i>	71. <i>dz'uk</i>	<i>tsu</i>
64. <i>ts'ięng</i>	<i>ts'iqng</i>		

Anc. *dz'* has become surd (*ts'* in p'ing sheng, *ts* in the other tones) exactly as in Peking. But in contrast to the conditions in Pekinese an *i* or *ü* following these initials does not palatalize them: Anc. *tsia*, Kh. *tsie* but Pek. *tsie* (»chie«). This phenomenon: the hard *ts*, *ts'* (and, in the next group, *s*) even before *i* and *ü*, is widespread in the Mandarin dialects, not only in Shantung but also in Central China, which makes the Wade transcription, based as it is on Pekinese exclusively (thus romanizing: ching, chiang, chieh etc.), singularly unsuitable as a system for Mandarin generally, and, of course, even more unsuitable as a transcription for literary Chinese.

那 14 奴 15 諾 16 鏡 17 匱 18 女 19 酢 20 老 21 弄 22 羅 23 來 24 任 25 搶 26 人
 27 惹 28 摆 29 热 30 日 31 若 32 如 33 肉 34 褚 35 入 36 然 37 柔 38 閔 39 乳 40
 戊 41 而 42 仍 43 慮 44 厥 45 兒 46 耳 47 二 48 刀 49 去 50 的 51 妥 52 討 53 頭
 54 𠙴 55 大 56 特 57 走 58 作 59 精 60 將 61 姐 62 草 63 𠈌 64 清 65 取 66 才 67

3. Anc. Chin. *s, z.*

Anc.	Kh.	Anc.	Kh.
72. <i>sân</i>	<i>sua</i>	77. <i>s̥iak</i>	<i>sūv</i>
73. <i>siei</i>	<i>si</i>	78. <i>s̥iu</i>	<i>sū</i>
74. <i>sigu</i>	<i>siu</i>	79. <i>s̥iwo</i>	<i>sū</i>
75. <i>s̥iau</i>	<i>siau</i>	80. <i>z̥iang</i>	<i>signg</i>
76. <i>s̥iç</i>	<i>si</i>	81. <i>z̥içp</i>	<i>si</i>

Here, as in 2 above, the dental has been preserved even before modern *i* and *ü*: *si, siu, siau*, in contrast to the *si, siu, siau* (»hsı, hsiu, hsiao») etc. in Pekinese.

VII. *Anc. Chin. labial initials.*

Anc. Chim. *p, p', b', m.*

Anc.	Kh.	Anc.	Kh.
82. <i>pāu</i>	<i>pau</i>	87. <i>b'ai</i>	<i>pa</i>
83. <i>p̥iuən</i>	<i>fä</i>	88. <i>b'iwong</i>	<i>fung</i>
84. <i>p'uo</i>	<i>p'u</i>	89. <i>miei</i>	<i>mi</i>
85. <i>p̥içu</i>	<i>fu</i>	90. <i>m̥iuet</i>	<i>wu</i>
86. <i>b'əng</i>	<i>p'üng</i>		

The evolution from Anc. Chin. to Kh. is exactly the same as in Pekinese.

VIII. *Anc. Chin. finals.*

1. Rimes *â* etc.

Anc.	Kh.
91. <i>kâ</i> 92. <i>lâ</i> 93. <i>tâ</i>	<i>ko, lov, ton</i>
94. <i>ka</i> 95. <i>sa</i> 96. <i>pa</i>	<i>kia, sa, pa</i>
97. <i>ja</i> 98. <i>t̥ja</i> 99. <i>sia</i>	<i>je, t̥sə, sie</i>
100. <i>kuâ</i> 101. <i>t'ua</i> 102. <i>p'ua</i>	<i>ko, t̥on, p'on</i>
103. <i>kwa</i>	<i>kua</i>

The Anc. *â grave* became *o* (a narrow *o* as in French *beau*) after gutturals; after other initials there is a diphthong *ov* with the second element less stressed than the first. The Anc. *uâ* became *uo* after Anc. *χ, γ*: 104, 105. *yuâ* > *χuo*. The *u* was dropped after *k, k'*: 106–108 Kh. *ko*. After dentals and labials the *u* was dropped and the vowel diphthongized: 109. *t̥ov*. The *a aigu* was preserved, and a parasitic *i* introduced after gutturals and laryngals, just as in Pek.: *ka* > *kia*. Anc.

ia became *ie* (*e* here intermediate between *ä* in Germ. *Bär* and *e* in Germ. *beten*, something like *e* in French *sujet*). After supradentals the *i* was lost and *e* became *ə*: 110. *əə*. When *i* begins the word, it is strengthened into consonantic *j* : *je*.

2. Rimes *i* etc.

Anc.	Kh.
111. <i>kji</i> 112. <i>t̪si</i> 113. <i>tsi</i> 114. <i>lji</i> 115. <i>n̪zi</i>	<i>ki, t̪si, ts̪i, li, l̪o</i>
116. <i>kj̪iɛ</i> 117. <i>t̪s̪iɛ</i> 118. <i>siɛ</i> 119. <i>lj̪iɛ</i> , 120. <i>b'jiɛ</i>	<i>ki, t̪si, si, li, p'i, l̪o</i>
121. <i>n̪z̪iɛ</i>	
122. <i>kj̪ei</i>	<i>ki</i>
123. <i>kjwi</i> 124. <i>t̪wi</i> 125. <i>l̪wi</i> 126. <i>pjwi</i>	<i>kui, t̪sui, lui, pei</i>
127. <i>k'jwiɛ</i> 128. <i>t̪s̪wiɛ</i> 129. <i>pjwiɛ</i>	<i>k'ui, t̪s̪ui, pei</i>
130. <i>kjwɛi</i> 131. <i>pjwɛi</i>	<i>kui, fei</i>

The evolution of these Anc. finals has been exactly the same as in Pekinese, with the exception of the syllables *n̪zi*, *n̪z̪iɛ* (Pek. *ər*) already discussed under V:2 above.

3. Rimes *ai* etc.

Anc.	Kh.
132. <i>kai</i> 133. <i>l̪ai</i>	<i>kä, lä</i>
134. <i>k̪ai</i> 135. <i>d'ai</i>	<i>kä, ta</i>
136. <i>käi</i> 137. <i>t̪säi</i> 138. <i>mäi</i>	<i>kie, t̪sä, mä</i>
139. <i>kai</i> 140. <i>dz'ai</i> 141. <i>b'ai</i>	<i>kia, t̪s'a, pa</i>
142. <i>ngiäi</i> 143. <i>siäi</i> 144. <i>liäi</i> 145. <i>piäi</i>	<i>i, s̪i, li, pi</i>
146. <i>ngiini</i>	<i>i</i>
147. <i>kiei</i> 148. <i>tiei</i> 149. <i>miei</i>	<i>ki, ti, mi</i>
150. <i>kuäi</i> 151. <i>tuäi</i> 152. <i>nuäi</i> 153. <i>luäi</i> 154. <i>muäi</i>	<i>kui, tui, nui, lui, mei</i>
155. <i>ywäi</i>	<i>xui</i>

錢68泉69在70踐71族72散73西74修75小76賜77削78須79絮80祥
 81習82保83分84鋪85副86朋87罷88奉89米90物
 91歌92羅93多94家95沙96巴97也98者99寫100果101妥102破103瓜104
 和105禾106過107果108裏109坐110社111基112脂113子114李115耳116寄117支
 118斯119離120皮121兒122橫123規124追125累126悲127虧128厥129石碑130歸131
 非132該133來134西135大136皆137齊138埋139佳140柴141罷142藝143勢144例

Anc.	Kh.
156. <i>kwai</i> 157. <i>pwai</i>	<i>kuä</i> , <i>pä</i>
158. <i>kwai</i> 159. <i>p'wai</i>	<i>kua</i> , <i>p'ä</i>
160. <i>śiwäi</i> 161. <i>sīwäi</i>	<i>sui</i> , <i>sui</i>
162. <i>piwñi</i>	<i>fei</i>
163. <i>kiwei</i>	<i>kui</i>

The evolution of these Anc. finals has been quite the same as in Pekinese, with the exception that the modern *ai* has been further modified into *ä*: *kai* > *kä* etc.

4. Rimes *ām* etc.

Anc.	Kh.
164. <i>kām</i>	<i>ka</i> ,
165. <i>kām</i>	<i>ka</i> ,
166. <i>γām</i> 167. <i>dz'ām</i>	<i>śiä</i> , <i>tš'a</i>
168. <i>kam</i> 169. <i>sam</i>	<i>kiä</i> , <i>sa</i>
170. <i>g'jām</i> 171. <i>tšiām</i> 172. <i>liām</i>	<i>k'iä</i> , <i>tsa</i> , <i>liä</i>
173. <i>k'ipm</i>	<i>k'iä</i>
174. <i>tiem</i>	<i>tiä</i>
175. <i>b'jwom</i>	<i>fa</i>

Here again the parallelism with Pek. is perfect, with the addition that the modern *an*, *iän* have been further slightly modified: *an* > *a*, *iän* > *iä*. The hook after the vowel indicates that the vowel is not itself nasalized (*g* as in French *franc*) but is followed by an »incomplete« *ng* sound: the occlusion in the velar region is not complete (as in Engl. *song*) but only partial, giving the impression of a very slight and elusive nasal final. This sound is widespread in the Mandarin dialects (it is common also in Sino-Japanese), as described by Karlgren, *Phonologie Chinoise* p. 289.

5. Rimes *ān* etc.

Anc.	Kh.
176. <i>kán</i> 177. <i>tán</i>	<i>ka</i> , <i>ta</i>
178. <i>kăñ</i> 179. <i>săñ</i>	<i>kiä</i> , <i>sa</i>
180. <i>kan</i> 181. <i>san</i>	<i>kiä</i> , <i>sa</i>
182. <i>k'jän</i> 183. <i>tšiän</i> 184. <i>liän</i>	<i>k'iä</i> , <i>tsa</i> , <i>liä</i>
185. <i>kipn</i>	<i>kiä</i>
186. <i>kien</i> 187. <i>t'ien</i>	<i>kiä</i> , <i>t'iä</i>
188. <i>kuān</i> 189. <i>tuān</i> 190. <i>puān</i>	<i>kua</i> , <i>tua</i> , <i>pa</i>
191. <i>kwān</i>	<i>kua</i>
192. <i>kwan</i> 193. <i>pwan</i>	<i>kua</i> , <i>pa</i>

Anc.	Kh.
194. <i>g'iwän</i> 195. <i>dz'iwän</i> 196. <i>tšiwän</i>	<i>k'üa</i> , <i>ts'üa</i> , <i>tüua</i> ,
197. <i>ngiwän</i> 198. <i>piwän</i>	<i>jüa</i> , <i>fa</i> ,
199. <i>yiwen</i> 200. <i>piwen</i>	<i>śüa</i> , <i>piä</i> ,

What was said in the commentary under 4 above applies in this group as well.

6. Rime *iəm*.

Anc.	Kh.
1. <i>kiəm</i> 2. <i>tšiəm</i> 3. <i>siəm</i> 4. <i>níziəm</i> 5. <i>p'iəm</i>	<i>ki</i> , <i>tšä</i> , <i>si</i> , <i>ji</i> , <i>p'i</i>

The evolution has been quite parallel to that in Pekinese. To Pek. *in* regularly corresponds *i* in Kh., and to Pek. *ən* corresponds Kh. *ä*. When there is a divergence: (4) Anc. *níziəm*, Pek. *ən*, Kh. *ji*, it is due to the different evolution of the Anc. initial; see V:2 above.

7. Rimes *ən* etc.

Anc.	Kh.
6. <i>kən</i>	<i>kä</i>
7. <i>kiən</i>	<i>ki</i>
8. <i>kiən</i> 9. <i>tšiən</i> 10. <i>siən</i> 11. <i>níziən</i> 12. <i>miən</i>	<i>ki</i> , <i>tšä</i> , <i>si</i> , <i>ji</i> , <i>mi</i>
13. <i>siən</i>	<i>śä</i>

What was said in the commentary under 6 above applies here too, even to the contrast after Anc. *níz*: 11 Pek. *ən*, Kh. *ji*.

Anc.	Kh.
14. <i>kuən</i> 15. <i>uən</i> 16. <i>tuən</i> 17. <i>muən</i>	<i>kuä</i> , <i>uä</i> , <i>tuä</i> , <i>mä</i>
18. <i>kjuən</i> 19. <i>pijuən</i> 20. <i>mjuən</i>	<i>küä</i> , <i>fä</i> , <i>uä</i>
21. <i>kjuən</i> 22. <i>tšjuən</i> 23. <i>nízijuən</i> 24. <i>sijuən</i>	<i>küä</i> , <i>tšüä</i> , <i>jüä</i> , <i>süä</i>
25. <i>jiwən</i>	<i>jüä</i>

145. 批 146. 行 147. 緣 148. 低 149. 迷 150. 魂 151. 堆 152. 內 153. 雷 154. 梅 155. 會 156. 乖 157. 年 158. 挂 159. 此 160. 桃 161. 處 162. 賦 163. 主 164. 感 165. 甘 166. 咸 167. 言 168. 蓋 169. 形 170. 括 171. 占 172. 廉 173. 天 174. 站 175. 犯 176. 千 177. 斤 178. 跟 179. 山 180. 痘 181. 附 182. 行 183. 戰 184. 連 185. 建 186. 見 187. 天 188. 宮 189. 端 190. 附 191. 魚 192. 關 193. 王 194. 檻 195. 全 196. 專 197. 元 198. 反 199. 玄 200. 編 1. 今 2. 鈿 3. 心 4. 住 5. 品 6. 根 7. 斤 8. 巾 9. 眞 10. 新 11. 人 12. 民 13. 話 14. 昆 15. 溫 16. 故 17. 門 18. 启 19. 分 20. 文 21. 均 22. 準 23. 閏 24. 詣 25. 限

The parallelism with Pekinese is complete in so far that Kh. regularly has *ā*, where Pek. has *ən*. But whereas Pek. has swallowed up the Anc. *ə* (and *ɛ*) after *u*: Anc. *kuən*, Pek. *kun*, Anc. *kjuən*, Pek. *kün*, our dialect faithfully retains it in its modified form: *kuā*, *küā*. As in earlier groups, after Anc. *íz* there is a divergence: 23 Pek. *ən*, Kh. *jüā*.

8. Rimes *ang* etc.

Anc.	Kh.
26. <i>kāng</i> 27. <i>tāng</i> 28. <i>māng</i>	<i>kəŋg</i> , <i>təŋg</i> , <i>məŋg</i>
29. <i>kīang</i> 30. <i>tśiāng</i> 31. <i>ńiāng</i> 32. <i>sīang</i>	<i>kīŋg</i> , <i>tśəŋg</i> , <i>jŋg</i> , <i>sīŋg</i>
33. <i>kwāng</i> 34. <i>pwāng</i>	<i>k'wəŋg</i> , <i>pwəŋg</i>
35. <i>k'jwāng</i> 36. <i>piwāng</i>	<i>k'uwəŋg</i> , <i>fjŋg</i>

In our dialect vowels preceding *ng* are always nasalized; the *ng* sound is weakly articulated.

When the modern final preserves the Anc. medial *w*, the following *a* is labialized into *ā* (an open *o*): *kuāng*. For the rest the parallelism with Pek. is perfect. Here, as earlier, the different treatment of Anc. *íz* entails a difference in final: 31 Anc. *ńiāng*, Pek. *zāng*, Kh. *jŋg*.

9. Rimes *əng* etc.

Anc.	Kh.
37. <i>kəng</i> 38. <i>təng</i> 39. <i>pəng</i>	<i>kəŋg</i> , <i>təŋg</i> , <i>pəŋg</i>
40. <i>kīəng</i> 41. <i>tśiəng</i> 42. <i>piəng</i>	<i>kīŋg</i> , <i>tśəŋg</i> , <i>piŋg</i>
43. <i>kwəng</i>	<i>kwŋg</i>

The *ə* was changed into *o* in all words, even when preceded by *i* (the latter was ejected after the modern supradentals, just as in Pek.); exception 43 *kwəng* > *kwŋg*. As in the preceding category, the vowels before *ng* are always nasalized.

10. Rimes *vng* etc.

Anc.	Kh.
44. <i>kvng</i> 45. <i>svng</i> 46. <i>mvng</i>	<i>kvŋg</i> , <i>svŋg</i> , <i>mvŋg</i>
47. <i>kēng</i> 48. <i>tśēng</i> 49. <i>mēng</i>	<i>kēŋg</i> , <i>tśēŋg</i> , <i>mēŋg</i>
50. <i>k'jēng</i> , 51. <i>tśiēng</i> 52. <i>ts'iēng</i> 53. <i>miēng</i>	<i>k'jēŋg</i> , <i>tśiēŋg</i> , <i>ts'iēŋg</i> , <i>miēŋg</i>
54. <i>kīēng</i>	<i>kīēŋg</i>
55. <i>kiēng</i> 56. <i>tiēng</i> 57. <i>miēng</i>	<i>kiēŋg</i> , <i>tiēŋg</i> , <i>miēŋg</i>

vng and *əng* not preceded by *i* coincided with the *əng* group above, i. e. became *ŋg* (in some cases there was inserted a parasitic *i*: 58, 59 Anc. *γvng*, Kh. *siŋg*).

The *iäng*, *iwng*, *ieng* followed the same rules as words with Anc. *iøng* in the preceding group, i. e. became *iøng* or *øng*. This is in striking contrast to Pekinese, in which the medial *i*, *ø* have to a large extent ousted the following vowel: Anc. *kiäng*, *kiøng*, *kieng* all Pek. *tšing* etc.

Anc.	Kh.
60. <i>ywong</i>	<i>χwng</i>
61. <i>yweng</i>	<i>χwŋ</i>
62. <i>k'iwäng</i>	<i>k'iøng</i>
63. <i>xiwong</i> 64. <i>piwong</i>	<i>siøng</i> , <i>piøng</i>
65. <i>yiweng</i>	<i>jiøng</i>

As in Pekinese, *w* has largely ousted the following vowel. To Pek. *ing* corresponds Kh. *øng*, as in the groups above.

11. Rime *ang*.

Anc.	Kh.
66. <i>kång</i> 67. <i>ts'ång</i> 68. <i>pång</i>	<i>kiøng</i> , <i>ts'uøng</i> , <i>pøng</i>

The parallelism with Pek. is good, yet with Kh. *uøng*, where Pek. has *wang*.

12. Rimes *ung* etc.

Anc.	Kh.
69. <i>kung</i> 70. <i>tung</i> 71. <i>mung</i>	<i>køng</i> , <i>tøng</i> , <i>møng</i>
72. <i>nuong</i> 73. <i>tuong</i>	<i>nøng</i> , <i>tøng</i>
74. <i>kiung</i> 75. <i>yìung</i> 76. <i>tìung</i> 77. <i>liung</i> 78. <i>piung</i>	<i>køng</i> , <i>siøng</i> , <i>tøøng</i> , <i>løng</i> , <i>føng</i>
79. <i>kiwong</i> 80. <i>xiwong</i> 81. <i>iwong</i> 82. <i>tsiwong</i>	<i>køng</i> , <i>siøng</i> , <i>jøng</i> , <i>tsøng</i> , <i>ts'øng</i> , <i>føng</i>
83. <i>dz'iwong</i> 84. <i>piwong</i>	

The parallelism with Pek. is perfect, except in the words with labial initials, where Pek. has *møng*, *føng*, *føng*, but Kh. *møng*, *føng*, *føng*, with the same final as in the other categories.

26剛27當28忙29纏30章31讓32相33光34幫35筐36方37互38豎39崩40競41蒸42冰43氹44庚45省46猛47耕48爭49萌50轆51正52消
53名54京55經56丁57冥58行59杏60橫61宏62傾63兄64兵65螢66江67胞68邦69工70東71蒙72農73終74弓75熊76中77隆78風79恭
80凶81用82鐘83從84封85古86都87鋪88居89諸90胥91俱92朱93

13. Rimes *uo* etc.

Anc.	Kh.
85. <i>kuo</i> 86. <i>tuo</i> 87. <i>p'uo</i>	<i>ku</i> , <i>tu</i> , <i>p'u</i>
88. <i>kıwo</i> 89. <i>tsıwo</i> 90. <i>sıwo</i>	<i>kü</i> , <i>tsü</i> , <i>sü</i>
91. <i>kıu</i> 92. <i>tsıu</i> 93. <i>sıu</i> 94. <i>pıu</i>	<i>kü</i> , <i>tsü</i> , <i>sü</i> , <i>fu</i> .

The parallelism with Pek. is complete, with one notable exception: after modern *ts*, *ts'*, *s* and *s* the vowel has not become an ordinary *u* (as in Pek. *tsu*) but an *u* articulated so far forward on the palate as to make it approach an *ü*; it comes very near the *u* in Swed. *nu*. This sound is here denoted by *ü*: 95. Anc. *d'ıwo* > *ts'ü*, 96. *tsıu* > *tsü*, 97. *sıwo* > *sü*. The different evolution of Anc. *nız* has entailed a difference in final, here as in earlier groups: 98. Anc. *nızıwo*, Pek. *zu*, Kh. *jü*.

14. Rimes *äu* etc.

Anc.	Kh.
99. <i>käu</i> 100. <i>täu</i> 101. <i>mäu</i>	<i>kau</i> , <i>tau</i> , <i>mau</i>
102. <i>kau</i> 103. <i>tṣau</i> 104. <i>pau</i>	<i>kiau</i> , <i>tṣau</i> , <i>pau</i>
105. <i>kıäu</i> 106. <i>tsıäu</i> 107. <i>mıäu</i>	<i>kiau</i> , <i>tsau</i> , <i>miau</i>
108. <i>kieu</i> 109. <i>tieu</i>	<i>kiau</i> , <i>tiau</i>

The parallelism with Pek. is complete.

15. Rimes *əu* etc.

Anc.	Kh.
110. <i>kəu</i> 111. <i>d'əu</i>	<i>kou</i> , <i>t'ou</i>
112. <i>kıəu</i> 113. <i>tsıəu</i> 114. <i>sıəu</i> 115. <i>pıəu</i>	<i>kiu</i> , <i>tṣou</i> , <i>siu</i> , <i>fu</i> .

The parallelism with Pek. is complete (but for words with Anc. *nız*: 116 Pek. *əou*, Kh. *ju*).

16. Rimes *əp* etc.

Anc.	Kh.
117. <i>káp</i> 118. <i>láp</i> 119. <i>táp</i>	<i>ka</i> , <i>la</i> , <i>ta</i>
120. <i>γáp</i> 121. <i>láp</i> 122. <i>t'áp</i>	<i>χuo</i> , <i>la</i> , <i>t'a</i>
123. <i>kăp</i> 124. <i>ts'ăp</i>	<i>kia</i> , <i>ts'a</i>
125. <i>kap</i>	<i>kia</i>
126. <i>ıáp</i> 127. <i>tsıáp</i> 128. <i>tsıäp</i>	<i>je</i> , <i>tṣe</i> , <i>tsie</i>

Anc.	Kh.
129. <i>kivp</i>	<i>kie</i>
130. <i>yiep</i> 131. <i>t'iep</i>	<i>sie, t'ie</i>
132. <i>pivwp</i>	<i>fa</i>

The parallelism with Pek. is considerable, but there are some points of divergence: *káp* > *ka* (Pek. *ko*) and *χáp* > *χuo* (after initial *χ* only) (Pek. *χo*); after supradental *tʂ* there is *e* (*tse*), as against Pek. *tʂə* (though this latter is not consistently carried through, there is sometimes agreement with Pek.: 133 Anc. *zjäp*, Kh. *ʂə*).

17. Rimes *ât* etc.

Anc.	Kh.
134. <i>kât</i> 135. <i>d'ât</i>	<i>ka, ta</i>
136. <i>yât</i>	<i>sia</i>
137. <i>kat</i> 138. <i>sat</i>	<i>k'ia, sa</i>
139. <i>g'jät</i> 140. <i>tsjät</i> 141. <i>mjät</i>	<i>kie, tse, mie</i>
142. <i>kjvt</i>	<i>kie</i>
143. <i>kiet</i> 144. <i>t'iet</i>	<i>kie, t'ie.</i>

After the loss of the final *t*, the finals of the words in this group developed in exactly the same way as those of last group. The different fate of Anc. in. *nîz* in Pek. and Kh. resulted in different finals: 145 Anc. *n̄zjät* Kh. *je* (Pek. *ʐə*).

Anc.	Kh.
146. <i>kuât</i> 147. <i>t'uât</i> 148. <i>muât</i>	<i>ko, t'ov, mor</i>
149. <i>kwât</i>	<i>kua</i>
150. <i>ywat</i> 151. <i>swat</i> 152. <i>pwat</i>	<i>χua, sua, pa</i>
153. <i>jiwät</i> 154. <i>tsjwät</i> 155. <i>siwät</i> 156. <i>siwät</i>	<i>jūv, tʂov, sūv, sūv</i>
157. <i>kiwet</i>	<i>kūv</i>
158. <i>kjwet</i> 159. <i>pjwet</i>	<i>kūv, fa.</i>

After the loss of final *t* there remained in the first line *kuât*, *t'uât*, *muât*, which coincides with the fourth line in group 1 above, and consequently the modern result is the same here: *ko*, *t'ov*, *mor*.

頃 94. 夫 95. 除 96. 王 97. 曙 98. 如 99. 高 100. 刀 101. 毛 102. 交 103. 爪 104. 食 105. 聰 106. 日
 107. 苗 108. 叫 109. 離 110. 鉤 111. 頭 112. 鳩 113. 周 114. 秀 115. 富 116. 柔 117. 鴿 118. 拉 119. 答 120.
 盡 121. 腹 122. 塔 123. 紿 124. 插 125. 甲 126. 葉 127. 捶 128. 接 129. 劍 130. 銚 131. 中 132. 法 133. 步
 134. 葛 135. 達 136. 軒 137. 夏 138. 粽 139. 係 140. 折 141. 成 142. 言 143. 結 144. 鐵 145. 热 146. 打 147.
 脱 148. 末 149. 刮 150. 滑 151. 局 152. 八 153. 悅 154. 拙 155. 說 156. 雪 157. 決 158. 蔽 159. 發 160. 級

For the rest the parallelism with Pek. is considerable, with the reservation that to Pek. *üä* corresponds here *uv*, and that after the modern supradentals Pek. has *u*-umlaut: *tʂ(u)o*, *suo*, whereas Kh. still has the final vowel *v* as in the other categories: *tʂov*, *sov*.

18. Rime *iəp*.

Anc.	Kl.
160. <i>kjəp</i> 161. <i>tʂjəp</i> 162. <i>ljəp</i>	<i>ki</i> , <i>tʂi</i> , <i>li</i>

Exact parallelism with Pek., with isolated exceptions (after original supradental: 163. Anc. *ʂjəp*, Kh. *sei*).

19. Rimes *iət* etc.

Anc.	Kh.
164. <i>kjət</i>	<i>ki</i>
165. <i>kjət</i> 166. <i>tʂjət</i> 167. <i>ʂjət</i> 168. <i>pjət</i>	<i>ki</i> , <i>tʂi</i> , <i>si</i> , <i>pi</i>
169. <i>ʂjət</i>	<i>sei</i>

A perfect parallel to the preceding group and to Pek., with the said exception after original *s*: *sei*. After Anc. *ńi* the usual difference: 170 Anc. *ńiʂjət*, Pek. *zi*, Kh. *ji*.

Anc.	Kh.
171. <i>kuət</i> 172. <i>tsuət</i> 173. <i>b'uət</i>	<i>ku</i> , <i>tsu</i> , <i>pov</i>
174. <i>k'juət</i> 175. <i>pjuət</i>	<i>k'u</i> , <i>fu</i>
176. <i>kjuət</i> 177. <i>tʂjuət</i> 178. <i>ʂjuət</i>	<i>kü</i> , <i>tʂ'u</i> , <i>sü</i>

A perfect agreement with Pekinese.

20. Rimes *ak* etc.

Anc.	Kh.
179. <i>kák</i> 180. <i>d'ák</i> 181. <i>pák</i>	<i>ko</i> , <i>ton</i> , <i>pov</i>
182. <i>kják</i> 183. <i>tʂják</i> 184. <i>lјák</i>	<i>kün</i> , <i>tʂov</i> , <i>lün</i>
185. <i>kwák</i>	<i>ko</i>
186. <i>kjwák</i> 187. <i>b'jwák</i>	<i>kün</i> , <i>fu</i>

The *kwák* first became *kuá* and then there is accord with the 188 of group I above: *kwá* > *ká* > *ko*. For the rest there is on the whole a good parallelism with Pek., *uv* here corresponding to Pek. *üä*. Yet after supradental (*tʂ*) where Pek. has

o: *tso*, Kh. has the same final vowel *v* as in the other categories: *tsov*. After Anc. *nž* there is the usual divergence: Anc. *nžjak* »if», Pek. *zo*, Kh. *jün*.

21. Rimes *ək* etc.

Anc.	Kh.
190. <i>k'ək</i> 191. <i>lək</i> 192. <i>tək</i> 193. <i>mək</i>	<i>k'ei</i> , <i>lei</i> , <i>tei</i> , <i>mei</i>
194. <i>χək</i> 195. <i>dz'ək</i> 196. <i>pək</i>	<i>χei</i> , <i>tsei</i> , <i>pei</i>
197. <i>kjək</i> 198. <i>ts'jək</i> 199. <i>tsjək</i> 200. <i>ljək</i> 1. <i>siək</i>	<i>ki</i> , <i>ts'ei</i> , <i>tsi</i> , <i>li</i> , <i>si</i>
2. <i>kwək</i>	<i>kui</i>
3. <i>jiwək</i>	<i>ju</i>

Whereas in the two first lines of this group Pekinese fluctuates between *ə* and *-ei*, Kh. consistently has *ei*; for the rest the parallelism is perfect (with sporadic exceptions: *kwək* > *kui*).

22. Rimes *ək* etc.

Anc.	Kh.
4. <i>kvək</i> 5. <i>d'vək</i> 6. <i>pvək</i>	<i>kei</i> , <i>tsei</i> , <i>pei</i>
7. <i>kek</i> 8. <i>tsək</i>	<i>kei</i> , <i>tsei</i>
9. <i>·jək</i> 10. <i>tsjək</i> 11. <i>siək</i> 12. <i>piək</i>	<i>i</i> , <i>tsi</i> , <i>si</i> , <i>pi</i>
13. <i>ngvək</i>	<i>i</i>
14. <i>kiek</i> 15. <i>tiek</i> 16. <i>piek</i>	<i>ki</i> , <i>ti</i> , <i>pi</i>

In the first lines where Pek. has either *ə* or (after labials) *ai* Kh. has consistently *ei*. For the rest the parallelism with Pek. is complete.

Anc.	Kh.
17. <i>ywek</i> 18. <i>ywək</i> 19. <i>mwek</i>	<i>xua</i> , <i>χui</i> , <i>mei</i>

23. Rime *ək*.

Anc.	Kh.
20. <i>kak</i> 21. <i>tsək</i> 22. <i>pdək</i>	<i>kün</i> , <i>tsov</i> , <i>pov</i>

As in earlier groups Kh. *uv* corresponds to Pek. *üä* and Kh. *on* to Pek. *o*.

1. 立 162. 漢 163. 話 164. 託 165. 吉 166. 質 167. 悅 168. 忒 169. 雜 170. 曰 171. 骨 172. 年 173. 月 174. 屈 175. 弗 176. 橋 177. 出 178. 戊 179. 各 180. 鑄 181. 博 182. 脚 183. 西 184. 略 185. 郭 186. 鬢 187. 緯 188. 果 189. 若 190. 刻 191. 勒 192. 得 193. 墨 194. 黑 195. 賦 196. 北 197. 互 198. 測 199. 聞 200. 力
1. 息 2. 國 3. 域 4. 格 5. 宅 6. 百 7. 草 8. 貢 9. 益 10. 隻 11. 昔 12. 碧 13. 逆 14. 等 15. 滴 16. 壓 17. 劇 18. 獲 19. 夢 20. 角 21. 提 22. 彙 23. 谷 24. 廉 25. ト 26. 脩 27. 雜

24. Rimes *uk* etc.

Anc.	Kh.
23. <i>kuk</i> 24. <i>luk</i> 25. <i>puk</i>	<i>ku</i> , <i>tu</i> , <i>p'u</i>
26. <i>k'uok</i> 27. <i>tuok</i> , 28. <i>b'uok</i>	<i>k'u</i> , <i>tu</i> , <i>p'u</i>
29. <i>kiuk</i> 30. <i>tsiuk</i> 31. <i>siuk</i> 32. <i>piuk</i>	<i>kü</i> , <i>tṣu</i> , <i>sü</i> , <i>fu</i>
33. <i>k'iwok</i> 34. <i>tsiowok</i> 35. <i>tsiwok</i>	<i>k'ü</i> , <i>tsu</i> , <i>tsu</i>

The parallelism with Pek. is complete.

IX. *The tones.*

Kh. has one tone category less than Pekinese, since the Pek. second tone (*hia p'ing*) and the Pek. third tone (*shang sheng*) have coincided in Kh. If we disregard, for the moment, all words which anciently belonged to the entering tone (*ju sheng*, words ending in *p*, *t*, *k*), we may state the following general rule:

Kh. has three tones:

1. The even tone comprises the words which in Pek. have the *shang p'ing sheng* (Wade x¹).
2. The rising tone comprises:
 - a) the words which in Pek. have the *hia p'ing sheng* (Wade x²);
 - b) the words which in Pek. have the *shang sheng* (Wade x³).
3. The falling tone comprises the words which in Pek. have the *k'ü sheng* (Wade x⁴).

The *ju sheng* words: Anc. *-p*, *-t*, *-k*, have, as we have seen above, lost their final consonants and have been distributed over the three tones mentioned, just as in Pek. the *ju sheng* words have been distributed over its four tones. The laws of distribution in Kh. are to a large extent quite obscure, but some interesting tendencies can be observed, which make the Kh. system quite different from that of Pekinese.

The choice of modern tones in the words with Anc. *ju sheng* is entirely independent of the Anc. final consonants. The words having ended in *p* and in *t* and in *k* behave in quite the same way. The distinctions discernible are connected with the Anc. Chin. initials — a highly interesting fact, since the distinction, in all Chinese dialects, between *shang p'ing sheng* (Anc. voiceless initials) and *hia p'ing sheng* (Anc. voiced initials) is likewise based on the initials.¹⁾ We observe in Kh.:

¹⁾ I am indebted to Professor Karlgren for these observations on the Kh. tones in Anc. *ju sheng* words.

A. Words with Anc. voiced nasal and lateral initials have as a rule received Kh. falling tone:

Anc. *l*: 36, 37 *la'*, 38—42 *li'*, 43—46 *lie'*, 47—51 *lov'*, 52—56, 109 *lu'*, 57, 58 *lui'*, 59, 60 *lü'*,

Anc. *m*: 61—65 *mei'*, 66, 67 *mi'*, 68, 69 *mie'*, 70—73 *mov'*, 74—79 *mu'*, 80, 81 *wu'*, 82 *ua'*,

Anc. *n*: 83 *na'*, 84—86 *ni'*, 87 *nov'*,

Anc. *ńz*: 88 *je'*, 89 *ji'*, 90 *ju'*, 91 *lu'*, 92, 93 *jü'*, 94, 95 *jüv'*,

Anc. *ng*: 96, 97 *je'*, 98 *nie'*, 99 *wu'*, 100, 101 *ju'*, 102—5 *jüv'*.

Other tones:

Anc. *l*: 106 *la-*, 107, 108 *la'*, 110 *lüv'*; Anc. *m*: 111 *mov-*; Anc. *ng*: 112 *yey'*.

B. Similarly the words with Anc. *i-* (smooth vocalic ingress, which may be considered a voiced initial) as a rule gives falling tone: 113—117 *i*, 118, 119 *je'*, 120—122 *jü'*, 123—127 *jüv'*. The same is true of Anc. *ji-*, which gives falling tone in 128, 129 *jüv'*, 130 *jü'*.

C. The Anc. voiced explosive, affricate and fricative initials, in contrast to those voiced initials treated under A. and B. above, have caused Kh. rising tone, with only a few exceptions:

Anc. *g'*: 131, 132 *ki'*, 133—136 *kie'*, 137 *kü'*, 138 *küv'*,

Anc. *d'*: 139 *ta'*, 140, 141 *ti'*, 142—145 *tie'*, 146 *ti'*, 147, 148 *tov'*, 149—153 *tu'*,

Anc. *b'*: 154 *pa'*, 155, 155a *pei'*, 156 *pov'*, 157 *p'u'*, 158—160 *fa'*, 161—164 *fu'*,

Anc. *dz'*: 165, 166 *tsei'*, 167 *tsi'*, 168, 169 *tsov'*, 170, 171 *tsou'*,

Anc. *dz*: 172 *sz*', 173, 174 *si'*, 175 *su'*,

28.僕 29.菊 30.紀 31.肅 32.福 33.曲 34.燭 35.足
 36.臘 37.鄰 38.立 39.笠 40.粒 41.歷 42.瀝 43.列 44.烈 45.獵 46.蹠 47.榮 48.絳 49.
 駱 50.落 51.烙 52.綠 53.錄 54.錄 55.戮 56.陸 57.肋 58.勒 59.綠 60.律 61.脈 62.麥
 63.陌 64.墨 65.默 66.密 67.覓 68.滅 69.篾 70.莫 71.沒 72.末 73.沫 74.木 75.沐 76.
 穩 77.目 78.牧 79.睦 80.勿 81.物 82.模 83.納 84.溺 85.匿 86.日匿 87.諾 88.熱 89.日
 90.肉 91.辱 92.入 93.辱 94.若 95.弱 96.葉 97.孽 98.臬 99.兀 100.玉 101.獄 102.月 103.
 獄 104.虧 105.瘞 106.拉 107.刺 108.喇 109.鹿 110.略 111.摸 112.額 113.役 114.亦 115.逸 116.罷
 117.譯 118.葉 119.液 120.獄 121.洽 122.洽 123.龠 124.鑰 125.藥 126.悅 127.閔 128.曰 129.越 130.
 城 131.及 132.極 133.桀 134.桀 135.闊 136.掘 137.局 138.掘 139.達 140.商 141.缶 142.壘 143.桀
 144.蝶 145.跋 146.伙 147.鑼 148.奪 149.賈 150.瀆 151.匱 152.獨 153.毒 154.拔 155.白 155a.帛 156.
 肖 157.僕 158.罰 159.乏 160.伐 161.服 162.縛 163.伐 164.佛 165.宅 166.擇 167.姪 168.罷 169.濯
 170.亟 171.車 172.舌 173.寶 174.食 175.贋 176.雜 177.籍 178.瘠 179.捷 180.集 181.疾 182.蓀 183.藏

- Anc. *dz'*: 176 *tsa'*, 177, 178 *tsi'*, 179 *tsie'*, 180—182 *tsi'*, 183 *tsie'*, 184 *tsov'*, 185 *tsu'*, 186 *tsün'*,
 Anc. *γ*: 187 *χä'*, 188—190 a *śia'*, 191 *śie'*, 192, 193 *χua'*, 194 *χu'*, 195—198 *χuo'*, 199 *śūv'*,
 Anc. *z*: 200, 1—3 *si'*,
 Anc. *ź*: 4—6 *śi'*, 7—11 *śu'*.

Other tones:

- Anc. *g'*: 12 *ki'*; Anc. *d'*: 13 *tu'*; Anc. *b'*: 14 *fu'*; Anc. *d̄'*: 15 *tsi'*, 16 *tsī-*
 Anc. *dz'*: 17 *śu'*; Anc. *dz'*: 18, 19 *tsi'*; Anc. *γ*: 20 *śia'*, 21—23 *χui'*, 24 *śūv'*; Anc. *z*: 25 *śūl'*; Anc. *ź*: 26 *śə'*, 27 *śi'*.

Thus 82 cases of rising tone against 15 cases of falling.

There are further 28 *t'ü'*, *tu'*, and 29 *tei'*, which had Anc. *d'* but must have had an alternative reading with Anc. *t'*, as is shown by many dialects.

D. The Anc. laryngal explosive initial ('ä, 'i etc. as in German Ecke), which may be considered the voiceless counterpart of the voiced initial under B above, has given Kh. even or falling tone; as a rule no rising tone:

- 30, 31 *i'*, 32—36 *i'*, 37 *i'*, 38—43 *yei'*, 44 *je-*, 45 *je'*, 46, 47 *wu-*, 48 *wu'*, 49 *ua-*, 50 *uo'*, 51 *jūv-* (correction: 35 should have Rad. 130).

E. The other Anc. Chin. voiceless initials seem to have no decisive distinguishing influence on the modern Kh. tones in the Anc. ju sheng words: we find even, rising and falling tone without any apparent rules. The even tone words are few, the other two tones almost equally frequent. Certain vague tendencies may, however, be observed:

- Anc. *k*: 52—54 *ka-*, 55—57 *ka'*, 58—60 *kei'*, 61, 62 *ki-*, 63—67 *ki'*, 68, 69 *ki'*, 70—72 *kia'*, 73—75 *kie'*, 76 *kie'*, 77 *ko-*, 78—80 *ko'*, 81 *ko'*, 82—86 *ku'*, 87 *kua-*, 88 *kui'*, 89, 90 *kü'*, 91—95 *kün'*,
 Anc. *k'*: 96 *k'a'*, 97 *k'eı'*, 98—100 *k'eı'*, 101 *k'i-*, 102—104 *k'i'*, 105 *k'ia-*, 106 *k'ia'*, 107 *k'ie'*, 108, 109 *k'o-*, 110, 111 *k'o'*, 112 *k'u-*, 113 *k'u'*, 114 *k'üv'*, 115 *k'üv'*,
 Anc. *t*: 116 *ta-*, 117 *ta'*, 118, 119 *tei'*, 120 *ti-*, 121 *ti'*, 122 *tī'*, 123 *tov'*, 124 *tu-*, 125 *tu'*,
 Anc. *t'*: 126 *t'a-*, 127 *t'a'*, 128, 129 *t'a'*, 130, 131 *t'eı'*, 132, 133 *t'ie'*, 134, 135 *t'i-*, 136, 137 *t'ov-*, 138 *t'u-*,
 Anc. *t̄*: 139 *t̄sa'*, 140 *t̄sei-*, 141, 142 *t̄si'*, 143—146 *t̄sov'*, 147, 148 *t̄sov'*, 149 *t̄su'*,
 Anc. *t̄̄*: 150 *t̄̄seı'*, 151 *t̄̄sī'*, 152 *t̄̄u'*,
 Anc. *t̄s*: 153 *t̄sa-*, 154 *t̄sa'*, 155, 156 *t̄sa'*, 157, 158 *t̄sei'*, 159 *t̄seı'*, 172 *t̄sov'*,
 Anc. *t̄s'*: 160 *t̄s'a'*, 161, 162 *t̄s'eı'*, 163 *t̄s'eı'*,
 Anc. *t̄s̄*: 164—168 *t̄si'*, 169 *t̄sī'*, 170 *t̄si'*, 171 *t̄sov'*, 173 *t̄su-*, 174, 175 *t̄su'*,
 Anc. *t̄s̄'*: 176 *t̄s̄i'*, 177 *t̄s̄ī'*, 178 *t̄s̄ov'*, 179 *t̄s̄u'*, 180 *t̄s̄u'*,
 Anc. *t̄s̄*: 181 *t̄sei'*, 182—184 *t̄si'*, 185—187 *t̄si'*, 188 *t̄sie-*, 189 *t̄sie'*, 190 *t̄sov'*, 191, 192 *t̄su'*, 193, 194 *t̄s̄v'*,
 Anc. *t̄s̄'*: 195 *t̄s'a-*, 196, 197 *t̄s'i-*, 198 *t̄s'i'*, 199, 200 *t̄s'i'*, 1 *t̄s'ī-*, 2 *t̄s'eı'*, 3 *t̄s'ov-*, 4, 5 *t̄s'ov'*, 6, 7 *t̄s'u'*, 8 *t̄s'üv'*, 9 *t̄s'üv'*,

- Anc. *s*: 10 *sa'*, 11 *sa'*, 12, 13 *sei'*, 14, 15 *sei'*, 16 *son'*, 17 *sun'*, 18 *sua'*,
 Anc. *š*: 19, 20, 22, 23, 23 a, 26 *ši'*, 27, 29 *ši'*, 21 *ša'*, 24 *šon'*, 25 *šu'*, 28 *šu'*, 30
šun',
 Anc. *s*: 47 *sa'*, 35 *sei''*, 48 *sei'*, 39, 40, 42—45, 54, 55 *si'*, 49, 51 *si'*, 31, 33, 34
sie', 52 *son'*, 41 *su'*, 50 *su'*, 53 *su'*, 32, 36—38 *su'*, 46 *sun'*,
 Anc. *p*: 56 *pei'*, 57—60 *pei'*, 61 *pi'*, 62, 67, 68, 69 *pi'* 63 *pie'*, 64, 65 *pov'*, 66
pov', 70 *pov'*, 71 *pu'*, 72 *pu'*, 73 *fa'*, 74, 75 *fa'*, 76—80 *fu'*, 81, 82 *fu'*,

184. 昨 185. 疾 186. 絶 187. 核 188. 轉 189. 狹 190. 壓 190a. 犬 191. 協 192. 豈 193. 滑 194. 鮫 195. 合 196.
 盒 197. 活 198. 當 199. 擧 200. 夭 1. 席 2. 蘭 3. 襲 4. 石 5. 十 6. 拾 7. 蜀 8. 屬 9. 熟
 10. 熟 10a. 菩 11. 淚 12. 劇 13. 讀 14. 復 15. 秩 16. 漲 17. 衡 17a. 述 18. 寂 19. 嫉 20. 治 21.
 或 22. 惑 23. 獲 24. 大 25. 繢 26. 涉 27. 石頭 28. 突 29. 特 30. 振 31. — 32. 溢 33. 億 34. 愚
 35. 暝 36. 乙 37. 邑 38. 厄 39. 扳 40. 軒 41. 隅 42. 呷 43. 蓼 44. 噹 45. 謗 46. 屋 47. 握 48.
 汗 49. 挣 50. 惡 51. 約 52. 鴿 53. 胳 54. 割 55. 葛 56. 蛤 57. 閣 58. 梗 59. 隔 60. 草 61. 池
 62. 級 63. 急 64. 紿 65. 吉 66. 擧 67. 濟 68. 棘 69. 戟 70. 甲 71. 夾 72. 挾 73. 斫 74. 計 75.
 結 76. 詰 77. 揭 78. 閣 79. 鄭 80. 槨 81. 各 82. 鴿 83. 谷 84. 穀 85. 汗 86. 骨 87. 刮 88. 國
 89. 拥 90. 橋 91. 覺 92. 角 93. 脚 94. 夬 95. 訣 96. 渴 97. 刻 98. 克 99. 恒 100. 啓 101. 気 102.
 汗 103. 迄 104. 試 105. 挑 106. 怡 107. 怡 108. 肪 109. 磚 110. 擶 111. 閣 112. 窟 113. 曲 114. 缺 115. 闊
 116. 搭 117. 答 118. 億 119. 得 120. 滴 121. 嫡 122. 的 123. 摺 124. 督 125. 篤 126. 塌 127. 塔 128. 捩 129.
 達 130. 懿 131. 忒 132. 帖 133. 貝 134. 踏 135. 別 136. 托 137. 脱 138. 穗 139. 答 140. 摘 141. 步 142. 窓
 143. 球 144. 潤 145. 樟 146. 卓 147. 呷 148. 噴 149. 竹 150. 拆 151. 斤 152. 畜 153. 累 154. 折 155. 扎 156.
 札 157. 窓 158. 貢 159. 倒 160. 察 161. 挞 162. 測 163. 簾 164. 𦥑 165. 隻 166. 貨 167. 執 168. 汗 169.
 織 170. 多 171. 拙 172. 捉 173. 張 174. 爛 175. 囉 176. 尺 177. 赤 178. 緯 179. 出 180. 觸 181. 則
 182. 脊 183. 積 184. 繢 185. 横 186. 蹤 187. 卽 188. 接 189. 節 190. 作 191. 足 192. 辛 193. 翩 194. 翳
 195. 擔 196. 咸 197. 漆 198. 七 199. 緝 200. 箕 1. 七 2. 妻 3. 摶 4. 厥 5. 錯 6. 壇 7. 犹 8.
 鵠 9. 雀 10. 殺 11. 窫 12. 瑟 13. 色 14. 喬 15. 番 16. 緊 17. 脖 18. 刷 19. 繹 20. 室 21. 設
 22. 飾 23. 式 23a. 挾 24. 煙 25. 束 26. 適 27. 濕 28. 叉 29. 失 30. 說 31. 肩 32. 恒 33. 澄
 34. 線 35. 塞 36. 肅 37. 凤 38. 宿 39. 析 40. 晰 41. 俗 42. 惜 43. 息 44. 嬪 45. 熊 46. 雲 47.
 撒 48. 錫 50. 速 51. 昔 52. 索 53. 成 54. 患 55. 膝 56. 逼 57. 柏 58. 百 59. 伯 60. 磬 61. 箕
 62. 碧 63. 蘭 64. 剝 65. 摶 66. 駁 67. 壁 68. 必 69. 畢 70. 博 71. 不 72. 卜 73. 發 74. 發

Anc. *p'*: 83—86 *p'ei'*, 87 *p'i-*, 88—90 *p'i'*, 91, 92 *p'i'*, 93, 94 *p'ie'*, 95 *p'on-*, 97 *p'u'*, 96 *fu'*, 98, 99 *fu'*

Anc. *χ*: 100 *χa'*, 101 *χei-*, 102 *χei'*, 103 *si-*, 104 *sin-*, 105 *śia'*, 106 *śie'*, 107, 108 *śie-*, 109 *śūv'*, 110 *χuo'*, 111 *χu-*, 112 *śu'*.

We may observe that under the unaspirated surds *k*, *t*, *ṭ*, *ts*, *ṭs*, *ts* we find, besides a certain number of even tones, the rising tones decidedly preponderating (69 cases) over the falling tones (14 cases). Under the corresponding aspirates *k'*, *t'*, *ṭ'*, *ts'*, *ṭs'*, *ts'*, on the contrary, there are more falling tones (28 cases) than rising tones (14 cases). Under the labials there are no such tendencies discernible.

X. *Kiaohsien t'u hua.*

Local (vulgar) words and phrases form a highly important field which should be studied by every explorer of Chinese dialects. This subject, however, has not so far been studied to any serious extent. We give here some samples and add the Chinese characters which have tentatively been applied to them by a local scholar. Sometimes the identification of characters is probably (in some cases obviously) wrong but we leave them as they were proposed by our informant, this being of a certain interest.

1. *ya'*, *si'*, *si'*, *pu'*, *tsyung-* may I use
2. *yā'*, *pa-ə-* obstacle, to impede
3. *tsa-*, *ku'* to repair, to fix
4. *ts'a-*, *ni'*, *po'*, *suī'* the roads are in a bad condition
5. *tsä-*, *pa'*, *pa'* enough!
6. *tsa-*, *sa'* to make difficulties, to be fussy
7. *ki-*, *k'uä-* hungry
8. *tsə-*, *ko'*, *na-ə'*, *li'* here
9. *ts'ou'*, *kün'*, *tsi'* a man speaking harshly
10. *kiau'*, *k'uä'* to weep (said of children)
11. *ts'ua-*, *t'yng-* mediator
12. *tsi'-k'iau'* too polite
13. *ts'au'*, *pa'* a simpleton
14. *tsiang-*, *si'*, *fu-* to marry
15. *ts'au-*, *jau'* to quarrel
16. *ts'au-*, *ji'* to scold
17. *tsün'ji'*, to scold (stronger)
18. *tsa'*, *t'd'*, *tsi'* to put up a theatrical stage
19. *ts'i'*, *ts'i'* to titter, to giggle
20. *tsa-*, *χu-* to tittle-tattle
21. *ts'au'*, *siau'* to laugh like an idiot; to make fun of

22. *ts'ung'* *ts'iqng-* green
23. *tʂu'* *ka-* *lū'* *sei'* light green
24. *k'u'sa'* *la'* false accusation
25. *ts'g'* *la'* *ji'* to trouble
26. *küv-lung'* to slander; to stir up people against one another
27. *fa'* *tsau-* to mind trouble
28. *fa'* *tsu'* a brush used when preparing food
29. *fu'* *k'i'* to agree
30. *fung-* *xa'* a leper
31. *xu-* *la'* *pa-ti'* suddenly, unexpectedly
32. *xu'* *lo'* *pei'* *po-ts'a'* muddle-headed
33. *xei'* *t'iä-* *siä,-* *la'* dark as Egypt's night
34. *xei'* *ts'ua-* *ts'ua-* *ti* dirty and muddy
35. *siä-* *mau'* *sie'* *tsi'* *kä'* confused
36. *xau'* *kia-* *xuo'* strong, brave
37. *si'* *li'* jesting
38. *xuo'* *kia'* fellow-worker
39. *xuo'* *ts'qng-* a Buddhist monk
40. *siä'* *lie'* *lie'* to weep without reason
41. *siä'* *xung-* to frighten
42. *xau'* *uo'* *la'* expression of surprise
43. *siä,-* *xuqng'* reddish yellow
44. *siä,-* *la,-* clear blue
45. *xuqng-* *tä'* *fu-* a quack doctor
46. *pu'* *siä,-* *xu'* .. if you don't mind
47. *xau'* *lau'* manure-pit

75.法 76.弟 77.腹 78.福 79.蝠 80.轎 81.複 82.幅 83.拍 84.魄 85.迫 86.珀
 87.嬖 88.癖 89.匹 90.疋 91.后疋 92.僻疋 93.拂 94. / 95.灑 96.佛 97.模 98.拂 99.覆
 100.喝 101.黑 102.赫 103.吸 104.鷹 105.嚇 106.脢 107.歇 108.蠟 109.血 110.塗 111.忽 112.蓄

1.俺 2.便 3.使 4.不 5.中 6.碍 7.班 8.兒 9.紫 10.裏 11.紮 12.泥 13.薄 14.水 15.真 16.罷 17.罷 18.罷 19.罷 20.罷 21.扎 22.煞 23.煞 24.急 25.急 26.急 27.急 28.急 29.急 30.急 31.急 32.急 33.急 34.急 35.急 36.急 37.急 38.急 39.急 40.急 41.急 42.急 43.急 44.急 45.急 46.急 47.急 48.急 49.急 50.急 51.急 52.急 53.急 54.急 55.急 56.急 57.急 58.急 59.急 60.急 61.急 62.急 63.急 64.急 65.急 66.急 67.急 68.急 69.急 70.急 71.急 72.急 73.急 74.急 75.急 76.急 77.急 78.急 79.急 80.急 81.急 82.急 83.急 84.急 85.急 86.急 87.急 88.急 89.急 90.急 91.急 92.急 93.急 94.急 95.急 96.急 97.急 98.急 99.急 100.急 101.急 102.急 103.急 104.急 105.急 106.急 107.急 108.急 109.急 110.急 111.急 112.急

48. *šuā-* *sa' liau'* smoky, choking
49. *xa-* *pu' lynn' t'ynn'* stupid
50. *xa-* *pu' tynn'* not to understand
51. *xy' tsou-* *la-* *tʂ'ə'* to joke, to tell funny stories
52. *i' tou-* *miā-ə'* palatable, said e. g. about sweet potatoes
53. *i' tou-* *gui-ə'* palatable, said about e. g. a melon
54. *ka-* *tsi' ti'* that's exactly it
55. *ka-* *xa' lə'* corner
56. *k'a' jau-* *lä'* move out of the way, please
57. *k'a' tʂə'* move out of the way, please
58. *ka' xuo' lä' ti'* together, jointly
59. *ka' mä-ə' lä'* I'll come at once
60. *k'uā' jau' ua.* *gui'* pour out the tea quickly!
61. *kou' tʂə'* to reach
62. *k'uā' kiau'* to sleep
63. *k'ang-* *pu' liau'* unable to do, unable to endure
64. *kui' tʂang'* *ʂā-* *-ma-* be quiet!
65. *pu' ka' sə'* not to have the heart to give up
66. *ko' tsi'* a peanut
67. *kuā' ta.'* that's too bad!
68. *ku-* *ku-* *tsi'* a Buddhist nun
69. *kuəng-* *tiqng-* naked
70. *kau'* come! (said to dogs)
71. *ku-* *nung'* to mutter without lip movements
72. *ku-* *nie'* to mutter with lip movements
73. *kä' ti' ni'!* how proud he is! (you are!).
74. *k'o'kua-* *tʂüng'* to eat melon seeds
75. *k'ynn-* *ts'ynn'* a hole in the earth
76. *kuā' pu' tqang-* *ti'* no wonder!
77. *kynn'* *syng'* *sī'* to stir up people
78. *kynn'* *syng'* *sī'* to look for a job
79. *k'a' sa' mā-* to close the door after one has come in
80. *kou' ts' iqng'* *ti'* barely feasible
81. *k'a-* *ts'ā-* *ji'* to reproach
82. *kua-* *kua-* *tʂə* to worry
83. *ka-* *tsa-* *tsi'* a miser
84. *k'u-* *sui"* withered
85. *ka-* *tsa-* *ti'* just one sort
86. *ka-* *pu'* to buy cloth
87. *la' la' sa' sa' ti'* disorder
88. *liau' liau' ti'* just a little
89. *lau' pu' tʂə'* not to have an opportunity

90. *lau-* *tau-* incompetent
 91. *la'* *xu'* unreliable
 92. *la'* *p'or'* to scrape a hole in . . .
 93. *li' li' lov' lov' ti'* to speak fast and indistinctly
 94. *la'* *p'i-* careless
 95. *lu'* *su-* troublesome
 96. *lu-* *la* to tear off the leaves of a tree
 97. *la'* *kua-e-* to chat
 98. *lä'* *tṣi-* to accuse falsely
 99. *la'* *sa'* *la'* very lazy
 100. *lie'* *uä-* *ti'* to tease
 101. *liqng'* *tsiqng'* *xu'* *jä,*' shrewd, clever
 102. *li'* *tsi'* *ka-* *ta-* skin tuberculosis
 103. *la'* *sa'* dirty
 104. *mang-* *ko-e-* *ko-e-* *ti'* slowly but surely
 105. *ni'* *t'ui'* *ta'* *ua-e'* very muddy
 106. *mä'* *tsang-* to bribe
 107. *ma'* *jqng'* troublesome, noisy
 108. *nie-* *sie'* clever but obstinate and troublesome
 109. *ma'* *mei-* to apologize for somebody
 110. *mo-* *xu'* *la'* to rub out; to make a mess of
 111. *mu-* *liqng'* to consider
 112. *mä'* *xu'* *lu'* very sad, reluctant
 113. *ma-* *pa-* *xu'* to say or do something foolish
 114. *niä,'* *tṣu'* *tou'* *fu'* obscure, indistinct
 115. *na-* *ko'* *uo-* *li'* there
 116. *ni'* *pu'* *kuä'* *tṣe-* *uo'* leave me alone!

51. 故謢爛扯 52. 一兜麵兒 53. 一兜水兒 54. 赶自的 55. 呷哈兒 56. 碰腰來 57. 碰着 58. 搭夥來的 59. 赶忙兒來 60. 快自碗水 61. 揪着 62. 眇覺 63. 抗不了 64. 強張什麼 65. 不割捨 66. 菜子 67. 怪誕 68. 姑姑子 69. 光腚 70. 告 71. 咕噥 72. 吱嘴 73. 呕的 74. 嘘瓜種 75. 空冲 76. 怪不當的 77. 拱練事 78. 拱算事 79. 石壺上門 80. 夠多倉的 81. 碰玲人 82. 墨墨着 83. 生雜子 84. 枯悴 85. 乾鑊的 86. 割布 87. 拉拉撒撒的 88. 寥寥的 89. 揪不着 90. 嘴叨 91. 二虎 92. 刺破 93. 嘿哩囉囉的 94. 拉皮 95. 口魯口蘇 96. 挪拉 97. 啦話兒 98. 賴着 99. 懶殺了 100. 呵歪的 101. 伶精虎眼 102. 粒子痾瘡 103. 拉撒 104. 慢個兒個兒的 105. 泥腿打腕兒 106. 買賬 107. 麻嘍 108. 犀邪 109. 瞄昧 110. 抹糊了 111. 蔡量 112. 閃葫蘆 113. 麽把胡 114. 麽搊豆腐 115. 那個窩裏 116. 你不拐着我 117. 濟沽

117. *nang-* *ku-* soft (of food)
118. *na' t'ov'* to sew with many seams
119. *niä,-* *p'ei-* to pursue, to chase
120. *p'au-* *mä,-* to make up riddles
121. *pa-* *sia'* *χua'* to tell stories
122. *pu-* *pä'* to nag
123. *pa-* *tsqang'* the palm of the hand
124. *pei'* *pei'* to carry on one's back
125. *p'a,-* *lyung'* to cause trouble
126. *p'u'* *la-* to sweep off dust with one's hands
127. *p'a'* *ts'a-* to crawl
128. *p'au-* *kuä,-* boiling water
129. *pä'* *pä'* to rinse clothes
130. *p'u-* *lyung'* disorder
131. *pa' tsä,-* *ti"* suddenly
132. *p'ung'* *t'ou'* *sa'* *lä'* to be contrary
133. *p'ei'* *tsqang'* to lose (in business)
134. *pu' li'* fine!
135. *p'a'* *ts'a-* to search everywhere
136. *p'gng'* *ti'* other things
137. *pu' ts'au'* fine!
138. *piau-* *tsi'* impulsive, brisk
139. *pau'* *pu'* *jang'* *ts'qng'* dust flying in the air
140. *p'u-* *t'ei-* to bubble over (sound of the bubbling)
141. *pu' luä,-* *χu'* just anyhow
142. *po'* *lyung'* to speak ill of; to stir up people against one another
143. *p'ie'* *kuo'* *lä'* bring here, give me!
144. *pu' ts'i-* *miqng'* *sei'* not to know
145. *sung-* *pu'* *la'* *ti'* to work reluctantly or unwillingly
146. *su'* *pei'* *tsi'* Chin. characters which resemble each other
147. *ṣang'* *jä'* *sia'* *p'o-* to go up and down
148. *ṣang'* *t'au-* to be able to do
149. *sua,-* *k'ua,-* a person who behaves dishonourably
150. *sou-* *sou-* *tsə* to put away
151. *sei'* *k'a'* to do something unwillingly
152. *sei'* *k'uä'* to do something unwillingly
153. *sa-* *niu'* a cow
154. *sua'* *pa'* *si'* to boast
155. *sa,-* *t'ou'* just a glance
156. *sou'* *k'iau'* *la'* lean like a skeleton
157. *t'gng'* *nnyng'* flowing pus
158. *tqng'* *jä,-* *pa'* *p'i'* to stare with anger

159. *ts'u' fu'* to put up with
 160. *tsa' sa'* to kill
 161. *ts'u- p'i' lä' ju'* rough and horny hands
 162. *t'ia_c' mu' si' ti'* to pretend willingness
 163. *tiä_c- siä_c-* absent-minded
 164. *tau' sau-* to do something clumsily, so as to irritate someone
 165. *t'iau_c pei-ə'* dazzling white
 166. *tsi-ə'* satisfied, content
 167. *tiä_c- ka' tiä_c- ka'* bumpy road
 168. *t'a- la- la-* to collapse
 169. *t'ou' ts'a'* the first time
 170. *tiau- ta_c* playful, naughty
 171. *ts'ang' ja'* to hide
 172. *tou' lä'* come at once!
 173. *ts'a' xua-ə'* to slide
 174. *tso' li' kua-* left-handed
 175. *tou' ts'ui'* to kiss
 176. *tsa' nä-* to suckle
 177. *tsor' sop'* to spoil, to hurt
 178. *tou- p'i' lü' sei'* light green with a touch of grey in it
 179. *tqng- lang- tsə-* to dangle
 180. *tiau- ta' tsə-* to dangle
 181. *t'a' fqng'* living-room for a landowner
 182. *tqng- mä_c'* main entrance to a Chin. house
 183. *t'ua_c' wu'* a small room
 184. *tä' mä_c'* to close the door when going out

118. 拼 托 119. 淚迫兒 120. 包問兒 121. 扒賠話 122. 佈擺 123. 巴掌 124. 揪揪
 125. 摧弄 126. 摆拉 127. 忽叔 128. 泡滾 129. 摆擺 130. 鋪弄 131. 把暫的 132. 碰頭撒
 賴 133. 賦賤長 134. 不齒進 135. 把差 136. 旁的 137. 不米造 138. 僞子 139. 暴布揚場 140. 摆推
 141. 不論乎 142. 摆弄 143. 摆過來 144. 不知明色 145. 鬆不拉的 146. 叔伯子 147. 上
 壓下坡 148. 上食兒 149. 酸燙 150. 收收着 151. 濕磁 152. 濕快 153. 沙牛 154. 耍把戲
 155. 眇頭 156. 瘦憔 157. 滴膿 158. 瞪眼巴皮 159. 漢付 160. 砸殺 161. 粗皮癩
 肉 162. 肚模口喜的 163. 癪不天 164. 道馬董 165. 跳白兒 166. 自兒 167. 頸坎頸坎
 168. 塌了了 169. 頭鑊 170. 刀蛋 171. 藏掖 172. 兜來 173. 擦滑兒 174. 左利掛 175. 門嘴
 176. 吻奶奶 177. 做嚥 178. 豆皮綠色 179. 搭拉着 180. 吊搭着 181. 白房 182. 當門 183.
 圓屋 184. 帶門 185. 鈍石盞 186. 挑唆 187. 扯弄 188. 滴溜滴溜的 189. 蹤動 190. 痹腿

185. *tuā-* *k'a'* blunt
186. *t'iau' syng'* to find fault with
187. *tiā-* *lyng'* to weigh in one's hand
188. *ti-* *liu' ti-* *liu' ti'* to dangle in the air
189. *t'i-* *t'yng'* to damage
190. *ts'u' t'ui'* lame in one foot
191. *t'a-* *ku* lame
192. *uo-* *lōv'* a large manure-pit
193. *uo' pa'* a wicked person
194. *uo' sa'* a dangerous-looking person
195. *uo-* *n̄gng-* dirty
196. *ua-* *ə'* *ua-ə'* a spoon to clean one's ears with
197. *jū' li-* *p'u' la'* rainy
198. *pu' jū' tsɔv'* to be indisposed
199. *jū-* *mo-* slow
200. *jang' ko' fu'* to swim backstroke
201. *ju' li-* *kua-* right-handed
202. *ja' s̄gng' t'gng-* to pour out hot water
203. *jua-* *mei'* mediator (in disputes)
204. *jang' ko-* *tsi' f̄yng-* epilepsy
205. *jau' jiqng-* naughty
206. *je' ku'* barbaric
207. *ə' wu' tsī'* a servant's room
208. *ts'ā-* *k'iāng'* stubborn
209. *tsā-* *śua-* *k'i'* abominable
210. *ki' t'ou' lä' liā-* excited, anxious
211. *ts'ua-* *na'* to knead
212. *ts'ou' ts'ou'* to rinse with both hands
213. *kiā-* *tsī'* a bull
214. *ts'ua-* *pa-ə'* certainly
215. *ts'i-* *jā-* to stare and yet not see or understand
216. *tsā-* *sī'* honest, reliable
217. *tsau-* *t'iā-* *kia-* every day
218. *k'iāng' ki' la-* *t'iau'* very poor
219. *kia-* *ts'ā-* *tsī'* a sparrow

191.癱瘓192.窩落193.惡霸194.惡剝195.惡噏196.挖耳碗兒197.雨淋撲拉198.欲作199.迂磨200.仰過浮201.右利掛202.軋上湯203.圓默204.羊過子瘋205.鶴癡206.野固207.耳屋子208.逞強209.眞懸氣210.急頭癩臉211.扒拿22.箒箒223.捷子224.準把兒225.眵眼226.踏實227.招天家228.窮極亂跳229.家晨子

SELECTED OBJECTS FROM ANCIENT SHOU-CHOU

BY

ORVAR KARLBECK

Although the name of Shou-chou must be well-known to most collectors of early Chinese antiques I am afraid that the title of this paper may create apprehensions in the minds of some critically minded readers. They may wonder how I can be certain that every object described hereinafter actually came from the Huai valley. I have, therefore, deemed it advisable to give a short account of my collecting activities in China, specially with reference to the Huai valley and Shou-chou.

Between June 1908 and November 1927 I was engaged on the construction of the Southern Section of the Tientsin-Pukow Railway, which runs from Pukow on the Yangtse to Li-kuo yi on the borders of Kiangsu and Shantung.

Although I began in a small way to collect objects found by my coolies in the course of construction, it was not until 1916 that I became aware of the existence of Huai valley bronzes. In January of that year I was transferred to Peng-pu, an important railway centre on the south bank of Huai ho, some 45 miles from the ancient city of Shou-chou.

Now, almost every walled city in North China could boast of at least one »ku wan p'u tzu« or antique shop, where the most divers objects were offered for sale, from ordinary junk to real antiquities, some of which had been found in ancient graves. Shou-chou was no exception. The shop was owned by Hsieh Sung-chêñ, a man of middle age who plied his trade in Shou-chou and the surrounding district and rarely went further afield.

I had not been long in Peng-pu when I made his acquaintance. Apparently he had heard of a crazy foreigner who paid good money for crude unglazed pots that nobody else wanted to look at, and who even collected bits of broken bronze vessels. This must have induced him to pay me a visit. He turned up with samples of his stock, such as glazed stone-ware of the type known as proto-porcelain, and small bronze objects with interesting patterns and coated with a smooth and very pleasing patina. Everything was new to me, and as I bought all that he brought, he became a constant visitor. In order to create a monopoly I invariably bought everything he had to offer me, even objects that did not appeal to me at all.

I did not, however, collect just for the sake of possession. I wanted to learn as much as possible about my treasures, and found Hsieh's provenance data most useful, particularly since I learnt that in ancient times Shou-chou had been a capital off and on for almost a hundred years. It never entered my head to doubt Hsieh. He would have gained nothing by deceiving me, and besides, he lived at Shou-chou where he claimed that most of the objects had been found. Many years later, during a visit to the city, I came in direct contact with farmers from the surrounding country. They had brought for my inspection a wealth of material, chiefly bronze objects of the types and coated with the patinas that I knew so well from my railway days, and which I had always associated with Shou-chou.

This visit took place in April 1932. Ever since the occupation of Manchuria by the Japanese in September the previous year there had been a good deal of tension between the Chinese and the Japanese, and this culminated in January in a Japanese attack on the Chinese section of Shanghai. The city became completely cut off from the interior, and when the war was over, and railway and river traffic had been resumed, dealers in antiquities did not dare to travel. The luggage of all Chinese passengers was searched by soldiers, who were looking for hidden arms and ammunition. It was rumoured, however, that they did not confine themselves to weapons. They were reported to have confiscated for their own ends everything in the way of antiquities that they happened to find. I was in Shanghai at the time and expected a visit from Hsieh, but the rumour must have reached him. He wrote to me to say that, although he had quite a lot to offer me, he did not venture to travel to Shanghai. He did, however, invite me to visit him, an invitation of which I immediately availed myself.

When I arrived at his house, where I stayed for a few days, Hsieh showed me an amazing amount of bronze, glass and pottery. As soon as I had gone through his collection, he advised farmers in the surrounding country of my arrival, and they came pouring in bringing the results of their labours with them. I can honestly state that neither before nor since have I seen so many interesting things gathered in a dealer's shop.

The reason for this remarkable state of affairs was the severe flood that had devastated the Yangtse and the Huai valleys the previous summer. Farmers told me that it was the worst and most disastrous flood they had ever experienced. The crops became a total failure, and that spelt starvation for the rural population. As soon as the flood waters had subsided sufficiently, a process that took months, the farmers began to rob ancient graves of their treasures, which they knew they could dispose of at good prices. As hardly anything had left Shou-chou since then I had the market to myself, and I obtained a very good idea of the nature of the objects that lay hidden in early graves. I had also gained ample proof that Hsieh's provenance data were to be relied upon.

As the country was in a very disturbed state and travelling rather unsafe, I

could only buy less bulky objects, but I made notes of what I saw and shall now give a short account of my impressions.

Bronze vessels. Ting tripods of the same form as those reproduced in Pls. 46: 3 and 46: 4 were plentiful. The upper part of the legs were in the form of t'ao t'ieh masks, but otherwise they were quite plain. I did not see a single Ting of the type reproduced in Pls. 47: 1 and 47: 2.

I saw many Hu vases. They were rather small in size and of the same shape as those reproduced in Pls. 48: 2 and 49: 1 and generally decorated with encircling bands of incised patterns alternating with wide, plain bands. The Hu reproduced in Pl. 48: 1 formed an exception and was the first of this kind that I had seen. The M. F. E. A. has since acquired a similar Hu reported to have been found at Ch'ang-sha, another Ch'u stronghold.

Another fairly common type of vessel had the form reproduced in Pl. 51: 1. Other types of vessels comprised strainers, braziers, flat cups with two handles known as jen lien pei, and censers, some of which were of the po shan lu type.

Bronze weapons were very numerous indeed, and amongst them I found several forms that were new to me. This was the case with the sword reproduced in Pl. 1: 3 and the one described under the heading »Swords». The farmer who sold this to me volunteered the information that it had been found together with some lacquered pottery vases of Hu type. He had not brought any of them, but I saw others in Hsieh's house that were of the same type, and which I regarded as Han.

Although lance-heads and spear-heads were fairly plentiful I did not find any new types. The socket of one of the former was decorated with S curves and hatchings. Some of the Ko blades impressed me by their great size and one by its novel form (Pl. 10: 2).

There was an abundance of caps for Ko haft butts. Most of them were decorated with birds of prey in the round or with strongly conventionalized birds. Some of the caps reproduced in Pls. 12—14 were bought then. Unfortunately many of them either were too badly damaged or had suffered from bronze pest to such an extent that I had to let them go, in spite of the fact that I regarded them as wonderful works of art. Cylindrical caps also occurred, and I obtained the largest which belonged to the heaviest of the Ko blades.

Butt caps for lance hafts were very rare. Javelin caps were more common. All were plain and ended in three prongs.

Hundreds of *mirrors* were brought to me, many of them unfortunately badly broken. Previous to my visit I had suspected that most of the early mirrors known to us could be divided in two geographical groups, which I named after the two cities Lo-yang and Shou-chou. I now had my suspicions confirmed in the most convincing manner. Every mirror belonged to what I had called the Shou-chou group. Although third century mirrors were not uncommon, the bulk dated in the second century and were mostly composed of the earliest TLVtype and another contemporary type with short inscriptions. Many were brought to me by farmers,

who informed me that the mirrors, when found, had been wrapped up in what they believed to be paper. When they touched it, it crumbled to dust.

Belt hooks were also plentiful and generally of types that I knew of old and had always regarded as Shou-chou types. I did, however, encounter new types, some of which were inlaid with bits of glass (Pls. 31: 4 and 31: 7).

I had expected to find interesting *jade* but saw very little. Objects of *glass* were far more numerous and comprised imitations of jade Pi as well as eye-beads.

The *pottery* comprised two kinds. There was much so called proto-porcelain, many specimens of which I had bought in my Peng-pu days, and gray clay vessels coated with brown or black lacquer and painted in black or brown with patterns resembling those on bronze vases of Hu type. They were ming ch'i, cheap substitutes for vessels of bronze. Unfortunately I did not buy any as they would have been too fragile and too bulky for me to transport.

When leaving the city I brought back with me about one hundred objects, many of which are included in this paper.

Since my return to Sweden in 1935 the well-known Shanghai dealer T. Y. King has sent me many objects for disposal, some of which were reported to have come from Shou-chou. Many of these were mirrors of the Shou-chou group as well as duplicates of other types of bronzes which I had obtained while in China. A few were of fairly novel types, and these I have accepted as coming from Shou-chou and have included them in my paper. First of all, I know King to be a very reliable dealer who used to take a keen interest in archaeological research work. He knew that most of the objects would go to museums, to be studied and described there, and he was well aware of the importance of giving correct provenance data. He would never unwittingly have imparted wrong information. Furthermore, I am well acquainted with the various patinae that seem to be peculiar to bronzes found in the soil of the Huai valley.

I have also included some objects obtained by Professor J. G. Andersson during his last expedition to China. They were obtained from King, and their patinae were convincing.

Those few objects which I have included on the authority of Mr. King will be specially indicated (through addition of the name »King») in the catalogue below.

As I have refrained from including patinae in my descriptions, a few words will suffice to make known the types that generally occur on Huai valley bronzes. It may be grey green and then generally smooth and glossy, or yellowish brown, in which case it might be either quite smooth or somewhat rough to the touch. A light grey also occurs. This does not apply to the important group of mirrors, which are generally coated with a shiny black or almost black patina. Incrustations often occur, and they are generally of a beautiful blue colour.

The dating of Chinese bronzes has always presented difficulties, and this applies, to some extent, to those from Shou-chou. The fact that the city was a capital, off and on, for about a century affords some help.

In the second volume (p. 31) of The George Eumorfopoulos Collection of Chinese and Korean Bronzes Professor W. Perceval Yetts has given a short account of its history, which I shall cite below.

»The capital of Ch'u was changed often, the last time was in 241 B. C., when attacks by the Ch'in State caused a move 130 miles south-eastwards to the site of modern Shou Chou, in Anhui, close to the River Huai and within the area of the finds. In 223 Ch'u was conquered by a Ch'in general, and the State came to an end. The city became a capital again when, in 203, the brigand adventurer Ying Pu made it his headquarters on being created Prince of Huai-nan. He revolted and was put to death in 197. The next year a son of the Han emperor took over the rule, but after a reign of twenty-three years he was degraded and banished, when Huai-nan became a commandery. It was again raised to a principality in favour of the ex-Prince of Chêng-yang. After four years the ex-Prince of Chêng-yang was reappointed to his former dignity and his place was taken by the famous patron of magicians and Taoist adepts Liu An, who was the son of the second ruler. Being accused of treason in 122, Liu An committed suicide or was executed, and the principality reverted to the state of a commandery under another name.»

A ruler would not have chosen for his capital anything but a city of considerable importance. It must have possessed a certain amount of culture, and we may take for granted that bronze factories operated there prior to the arrival of the Court. Although some of the objects described in this paper probably date in the early part of the third century or possibly even earlier, the probabilities are that the majority are from the time when Shou-chou was a capital. Since the Ch'u's only ruled there for a matter of 18 years the bulk of the objects might be later. I know from own experience that this is the case with the mirror group, and I believe that this applies to some other groups as well.

Fortunately Professor Karlgren has rendered it possible to determine more closely the age of many objects. In his highly instructive paper *Huai and Han* (BMFEA 13, 1941) he has established the fact that out of six of the most important Huai style décor elements three did not live on in the second century. The most widely used of these was what has been called »hooks and volutes» and »feather and curl». Karlgren has adopted the word »comma», and for a certain reason I shall call it »comma spiral». Some of the most exquisitely worked objects described in this paper carry this pattern. The other two elements that were abandoned at the end of the third century, the »interlocked T's» and the »granulated bands», are only represented by a few objects.

Of the three elements that continued to flourish in the second century two, the »volute and angle» and the »granulated filling», occur very frequently, the former more so than the latter.

When bronze factories ceased to operate in Shou-chou is not known, but I have reason to believe that this happened in the second century. Whereas typical Han mirrors and elaborately worked and decorated belt hooks, regarded as being of

the Han period, have been found in great numbers at such places as Lo-yang, hardly any have been recovered from the Shou-chou soil. In all my years of collecting I have come across only two typical Han mirrors flecked with the grey green patina that is so characteristic of some Huai valley bronzes, and Hsieh informed me that such are rarely met with. As to belt hooks, I have seen only two that would be regarded as typically Han.

This paper does not deal with all the objects that I have studied. As Karlgren in the above-mentioned article already has described and figured every known type of mirror, I have left this important group out. Nor have I attempted to describe any pottery, the material at my disposal being far too scanty.

Although many of the objects discussed in my paper have been described by others, I have included them in order to give as comprehensive a picture as possible of the various types, principally of minor objects of bronze, jade and glass that have been found by the farmers in the Huai valley.

* * *

The Huai valley has been very rich in finds of swords of various types, of bronze, as well as of iron. As many have already been described by Dr. Olof Janse in BMFEA 2, 1930, I have confined myself to a few that were unknown to him. I wish, however, to point out that of the many categories into which Janse divided the material I have found his A, B, and E to be the most frequently occurring in the finds. Two of these, A and E, are reproduced in Pl. 1.¹⁾

Pl. 1: 1. This sword with cylindrical grip encircled by two raised rings belongs to Janse's category A. The guard is decorated with patterns inlaid with turquoise, and on the two rings are traces of the same material. Length 45 cm. Collection MFEA. 3rd century B. C.

Pl. 1: 2. This sword is of the same type as the preceding and most elaborately decorated, the guard with the usual pattern in turquoise inlay, and the blade with a painted design, which is an unusual feature. The pommel is of jade and is reproduced in Pl. 60: 7. A description of its pattern will appear under its proper heading. The pattern on the blade is composed of units painted in three longitudinal lines, which extend from the tip to the

¹⁾ A sword of category A, which has not been reproduced, merits a description partly on account of the unusual composition of the bronze, which has been found to be composed of 77 % Cu and 23 % Sn without trace of any other metal. A cone-shaped sample the length of half the thickness of the blade was taken near the guard and was analysed spectrographically as well as chemically with the above-mentioned startling result.

The sword is unusual in other respects as well. It has a length of 74.4 cm, the blade having a width of 4.3 cm, and the hilt between the pommel and the guard a length of not less than 12.5 cm. This is most unusual for a sword of this category and indicates that the sword must have been intended for use with both hands. The entire sword was gilded, and much of the gilding still remains. Where it has disappeared, the blade has assumed a beautiful steely blue colour. There is quite a spring to the blade, and it is in a perfect state of preservation without incrustations of any kind, and as sharp as on the day when it left the hands of the bronze master.

guard and which increase in size as the blade widens. The unit is of a peculiar form, which resembles a flying bird seen from below. It will be noticed that the »birds« fly across the blade in three lines, and it may be recalled that small birds as well as swift birds such as the teal often fly in formation resembling that pictured on the sword. If my interpretation of the pattern is correct, then it must have a magical import, viz. to impart to the arm that wielded the sword the swiftness of a bird.

The same kind of pattern also occurs on the lance head reproduced in Pl. 3: 4. I believe that the sword dates in the time when Shou-chou was the capital of the Ch'u state, in other words from the latter half of the 3rd century B. C., and I base my opinion partly on the nature of the patterns on the jade pommel and on the guard. Length 45 cm. Collection MFEA.

Pl. 1: 3. This handsome sword belongs to Janse's category D, the blade ending in a tang. Each side of the blade is decorated with two sinuous curves, one on either side of a broad mid-rib with rounded top. They are at regular intervals intersected by attenuated S-curves. The depressed areas are filled with minute hatchings, and two narrow strips, one on either side of the mid-rib, carry similar hatchings. The tang is pointed and measures 6.5 cm in length. It was encased in a wooden hilt, which was protected by caps of bronze (3:a and b). The cap that fitted over the butt is oval in cross-section with the narrow ends somewhat flattened. The heavily decorated cap is encircled by a raised band and terminates in six prongs, the middle ones being longer than the others. The total length of the cap is 19 cm, and it measures 2.6 × 2.4 cm in cross-section. The inner end of the hilt was fitted with a broad, rather flat band with six prongs corresponding to those on the cap. The ends of the band are flattened and both faces are slightly arched. Its length to the tip of the longest prong is 10 cm. The total length of the hilt must therefore have been at least 29 cm, which is most unusual. The band probably served as a guard as well. Contiguous to this band there is another, almost identical, which served as the inner chape of the scabbard. On each one of the two bands there is a small t'ao t'ieh head with a long spade-shaped process on the forehead forming a small loop. Through these loops were threaded the thongs that lashed the scabbard to the hilt. Each one of the two bands carries a pair of dragons with arched contiguous bodies. Their heads are turned back over their bodies, and from the mouth of each there protrudes a long, sinuous tongue which disappears under the central loop. The small chape at the lower end of the scabbard has three prongs on either side and terminates in a small loop to which a tassel must have been tied. Several ornamental details indicate a 2nd century date. A sinuous curve intersected by attenuated S-curves (fig. 1) occur on other types of bronzes as well, such as the spear-head Pl. 4: 8 and fig. 3, and on several belthooks in Pl. 29 and fig. 4. Fig. 2 shows what I believe to be the prototype of this pattern. It pictures three birds with S-shaped bodies and long crests which bisect it. They form part of a series that occurs round the lower part of a vessel of Fu type belonging to the wellknown hoard



Fig. 1.



Fig. 2.



Fig. 3.

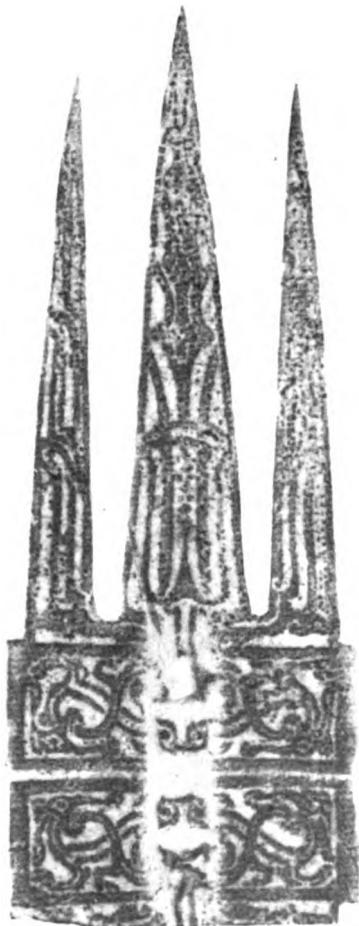


Fig. 4.

of bronzes discovered at Shou-chou in 1933. We know that these date in the latter half of the 3rd century B.C. but not later than 223. If my surmise is correct, the sword should be later and probably not earlier than the 2nd century B.C. The dragon's head on the loop is another early Han pattern. It is quite different from heads occurring on 3rd century mirrors from Shou-chou, but it does resemble those on 2nd century mirrors. Length of blade 31 cm. Collection MFEA. 2nd century B.C.

Pl. 1: 4. This figure reproduces a sword the blade of which is of iron. The guard and the chapes are of bronze. As the chapes are shaped like those of the preceding sword they might have been made at the same factory. Collection MFEA. 2nd century. B.C.

Pl. 2: 1. A cross-bow lock, the trigger of which is in the form of the head of a dragon holding a pearl in its mouth and being perforated. The top of the frame is decorated with a lozenge pattern of silver inlay and also with a saw-tooth pattern. The »back-sight» is graded for elevation by means of lines of silver thread. Dimensions of frame 10.5×2.7 cm. Collection H. H. Han.

Pl. 2: 2.³ Cross-bow lock similar to the preceding but lacking ornamentation. In the lower end of the trigger there is a small hole. The »back-sight» is graded for elevation. Dimensions of frame 13.2×3.2 cm. Collection MFEA. Han.

Pl. 2: 3. A sword chape decorated with comma spirals in relief and symmetrically disposed with regard

to the median line. The centres of some of the spirals are raised rings. Width 3.3 cm, height 2.5. Collection MFEA. 3rd century B. C.

Pl. 2: 4. Sword chape similar to the above and decorated with the same kind of pattern. At the lower end there are the remains of a loop. Dimensions 4 × 2.9 cm. Collection H. H.

Pl. 2: 5—11. Various types of chapes formed like little bells. Collections H. H. and MFEA.

Pl. 2: 12. A pick-axe curved in profile and in the shape of a dragon from the mouth of which a short pointed bar projects. The dragon has long serrated horns and is of a type that cannot be earlier than Han. There is a hole through the middle of the axe. Length 11.5 cm. Collection M. M. Han.

Six distinct categories may be distinguished amongst the lanceheads and spearheads reproduced in Pls. 3—5. They are indicated in the descriptions by the capital letters from A to F, and the characteristic features of each group are as follows:

Category A. Each cutting edge forms a double reversed curve, the two end ones convex and rather sharp and the middle one long, concave and almost flat, on some blades so flat as to be almost straight. The socket is lentoid or almost circular in cross-section, and its tube extends well into the body of the blade, where it forms a rounded ridge.

Category B. Each cutting edge forms a reversed curve, a sharp, convex one at the tip followed by a long, generally rather flat, concave one. The approach from the cutting edge to the socket is in the form of a short, concave curve. In this category I also have included spearheads whose long concave curves have been replaced by straight lines, generally parallel to one another. The socket is mostly circular in cross-section, and its tube extends well into the body of the blade forming a rounded ridge.

Category C. A cone-shaped socket, the upper part of which is provided with two flanges with bevelled edges.

Category D. The blade has the form of an acute-angled triangle.

Category E. The blade is solid and shaped like a dagger blade. The junction between the blade and the socket is marked by a »guard».

Category F. The blade is solid and ends in a short tang.

The mode of securing a firm attachment between spearhead and haft varied. The sockets of a few of them are pierced by two small holes for the rivet that transfixes the spearhead to the haft. Others again have on the flat sides of the socket one or two loops for the thong that lashed the weapon to its haft. At least four of the former type can be dated not later than the 3rd century B. C., whereas some of the latter cannot be earlier than the 2nd century. Both methods were employed by the Shou-chou artisans, but whether the loop, which succeeded the holes, was a Ch'u invention or not it is impossible to say.



Fig. 5.

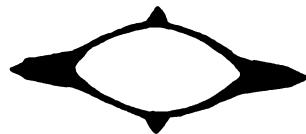


Fig. 6.

Pl. 3: 1. Spearhead of category A. The cutting edge bevels are quite narrow. A wide mid-rib begins well below the point of the blade and ends at the base of it. The socket is remarkably short, an irregular circle in cross-section, and its mouth is square cut. Round the lower part there is an ornamental band of comma spirals in relief. Near the mouth the walls are pierced by two small opposing holes for the pin that secured the spearhead to the haft. Length 14.8 cm. Diameter of socket hole 1.8 cm. Collection MFEA. This is the only one of its kind known to me. 4th or 3rd century B. C., Fig. 5.

Pl. 3: 2. Of category A. The cutting edge bevels of this spearhead are quite narrow. The upper half of the blade is solid and a diamond in cross-section. Where the solid part ends a narrow mid-rib begins. It continues on the socket and terminates in a small circular hole. From the hole to the mouth of the socket there is a groove of the same width as the mid-rib. The socket is circular in cross-section and its mouth square cut. Length 20.7 cm, diameter of socket 2.4 cm. Formerly collection O. R. Late Huai.

Pl. 3: 3. Of the same type as the preceding although the solid part of the blade occupies a much smaller part of it. The mouth of the socket is damaged, and some parts of it are missing. The blade is covered with diapers painted in black double lines. At each point of intersection there is also a short, transversal line, thick in the middle and thinning off at the ends. Length 23.5 cm, dim. of socket 2.5×1.8 cm. Collection MFEA. 3rd century B. C. Fig. 6. A similar diaper pattern but lacking the transversal lines occurs on a lancehead, the property of Dr. Vanotti of Lugano. It was shown at the Exhibition of Chinese Art held in Venice in the summer of 1954, where I had an opportunity to examine it. Although the pattern was the same as that on ours, the form differed, being similar to the one reproduced in Pl. 3: 4. A lance-head, almost identical to Vanotti's, and reported to have been found at Shou-chou, has been reproduced by Olof Janse in *Revue des Arts Asiatiques*, vol. VIII, no. III.

Pl. 3: 4. This lancehead is of category A. The bevels are fairly wide. Near the tip the inner edges meet the edges of a wide, ridged mid-rib which continues over the socket and terminates in a small mask. Below the mask is a small, oblong hole, and between this and the mouth there is a groove of the same width as the rib and with a ridge along the middle. The socket is lenticular in cross-section, widest at the mouth, and tapers gently

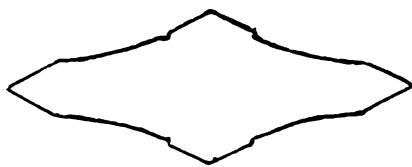


Fig. 7.

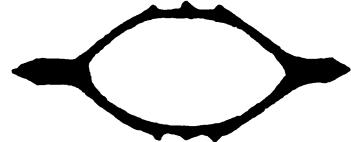


Fig. 8.

towards the blade. The mouth is formed like an arch with flattened crown. The weapon is covered with exactly the same kind of pattern as on the sword blade Pl. 1: 2. The »birds« are quite small near the tip of the blade and increase in size as the blade widens. The lancehead probably came from the same foundry as the sword and must be contemporary with it. Length 29 cm. Width of socket 3.6 cm. Collection Sp. Ch. 3rd century B. C.

Pl. 3: 5. This beautifully proportioned lancehead is of the same form as the preceding but with much wider bevels. The masks on the socket are turned upside down, and below each one there is a small loop, which replaces the hole. Length 28 cm. Dimensions of socket 3.6 cm \times 2.4 cm. Collection B. M. There is a similar lancehead in the Sp. Ch. collection and another in the M. M. collection. Both measure 27.8 cm in length, and the width of both sockets is 3.6 cm. 3rd century B. C.

Pl. 3: 6. This lancehead is of the same form as the preceding. The socket is embellished with an intaglio symbol repeated four times and originally inlaid with paste or turquoise. Length 28.1 cm. Dimensions of socket 3.5 \times 2.2 cm. Collection H. H. 3rd century B. C. Fig. 7.

Pl. 3: 7. Of the same form as the preceding except at the mouth which forms a much deeper arch. Instead of mid-ribs there are grooves, which begin well below the point. They widen somewhat near the base of the blade and then converge at the mask on the socket. Length 31.2 cm. Dimensions of socket 3.6 \times 2.2 cm. Collection MFEA. 3rd century B. C. Fig. 8.

Pl. 3: 8. Of the same contours as 3: 4 and with the masks upside down. There are no mid-ribs, only a well pronounced central ridge. The surface of the socket forms a polygon, six sides of which (three on either side) continue as sharply pointed angles to the base of the blade. Length 30.4 cm. Width of socket 3.6 cm. 3rd century B. C. Owner unknown.

Pl. 3: 9. Of category A. This lancehead differs considerably from those described above. The most noticeable difference is the remarkable length of the socket, which is about one-third of the total length as against one quarter for the others. The blade looks flatter, the tip is not quite so pointed, and the bevels are narrower. As for the socket, it is much more rounded in cross-section and the mouth is almost square-cut. The socket is completely covered with patterns. On either side of the mid-rib there are three S-shaped curves with tangents in double relief lines, and above them are sharply pointed triangles enclosing »volutes and angles». The spaces not occupied by the spirals are filled with hatchings perpendicular to the curves. S-shaped curves in a field of hatchings are common features of Shou-chou mirrors of the 2nd century B. C., and this is, I believe, the date of this lancehead. The sharp triangles pointing towards the blade form another interesting feature. This pattern occurs not only on the preceding lancehead but on the sword in Pl. 1: 3 as well. Length 27.2 cm. Width of socket 2.8 cm. Collection B. M. 2nd century B. C.

Pl. 3: 10. Similar to the preceding except that the mouth is more arched. The masks also differ somewhat. Length 30.6 cm. Dimensions of socket 3.2 \times 2.6 cm. Collection MFEA. Figs. 9, 10.



Fig. 9.

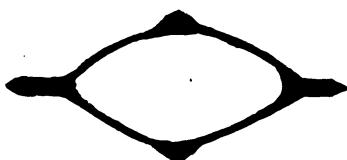


Fig. 10.

Pl. 3: 11. Similar to the preceding except that the socket is more rounded. Length 30.4 cm. Dimensions of socket 3×2.8 cm. Collection MFEA. Figs. 11, 12.

Pl. 3: 12. Similar to 3: 9 but with square-cut mouth. The hatchings on the socket are arranged in rectangular groups similar to those on the sword Pl. 1: 3. Length 28.4 cm. Collection MFEA.

Pl. 3: 13. Similar to 3: 10 but with somewhat different hatchings. It has been repaired and shortened in the process. Collection MFEA. In the MFEA there is still another one of the very same type, the socket of which is circular in cross-section.

Pl. 3: 14. Of category A. This spearhead is of an unusual form. The upper part of the blade is triangular in shape, and the concave curves that follow are less flat than on other spear heads. There are mid-ribs which, however, do not continue on the socket. This latter expands downwards and terminates in an arched mouth. On one side there are the remains of a loop, and on the other side there is a groove in continuation of the ridge on the blade. The bevels are quite wide. The blade is decorated on both sides with symmetrically disposed intaglio patterns in the bottoms of which there are groups of hatchings. At the upper end the patterns somewhat resemble the head of some horned animal, below they are comma-shaped. Length 16 cm. Dimensions of socket 2.3×1.5 cm. Collection MFEA. Late Huai-early Western Han. Fig. 13.

Pl. 4: 1. Of category B. This lancehead has fairly wide bevels and strongly keeled mid-ribs, which do not continue on the socket. The latter is cylindrical, and its mouth is square cut. Just below the mouth there is a small loop. Length 29.7 cm. Diameter of socket hole 2.8 cm. Collection MFEA. Probably late Huai. A similar lancehead is in collection H. Mjt. It has a length of 31.5 cm.



Fig. 11.

Pl. 4: 2. This is fairly similar to the preceding, but the blade does not expand so much, and the socket is longer and expands downwards. Its mouth is arched, and well above it are two opposing loops. It is one of a pair. Length 24 cm. Dimensions of oval socket 2.4×1.9 cm. Collection H. Mjt. Probably late Huai.

Pl. 4: 3. Of category B. The contours are similar to those of the preceding ones. The bevels, however, are much narrower, and on each face of the blade there is a bell-like pattern repeated thrice. In the intaglio fields of the pattern there is a curious raised design the meaning of which will become obvious, if we compare it with fig. 14, which represents the pattern on another lancehead of unknown provenance. On the socket there is a curious symbol in relief and below this a loop. The mouth is in the form of a flat arch. Length 28.3 cm. Diameter of tube 3 cm. Formerly collection O. R.

It is interesting to note that the form of the bell barrel resembles that of the bell reproduced in Pl. 54: 2,

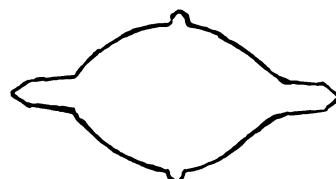


Fig. 12.

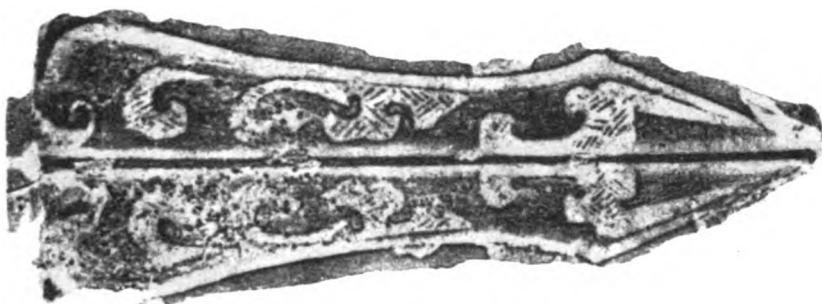


Fig. 13.

and it is not unreasonable to assume that this type of bell was in common use at the time when the lancehead was cast. It may seem strange to use a bell pattern for the decoration of a weapon, but, when we consider that a bell was used for army signals it is not surprising. A lancehead carrying an almost identical bell pattern and the very same kind of symbol on the socket has been reproduced by Kümmel in Jörg Trübner zum Gedächtnis Pl. 24. Anhui is given as its provenance, and that can only mean Shou-chou. Although the patterns are the same, the contours of the weapon are quite different, in fact different from any type of lancehead that I have come across. As the weapon came from Shou-chou and carries the patterns described above, it must have been made at the same factory as our lancehead. Because of the great difference in form I can only assume that the one described by Kümmel had suffered some damage and was filed down to render it serviceable. Probably late 3rd century B. C.

Pl. 4: 4. This lancehead is almost identical with the preceding, except that the symbol on the socket is turned the other way about. Length 27.2 cm. Formerly collection L. C.

Pl. 4: 5. Of category B. The contours of this lancehead are similar to those of the preceding one. The cutting edge bevels are quite wide, occupying about half of the width of the blade. The latter is decorated with the bell pattern, repeated twice. The socket is lenticular in cross-section, and its mouth is arched. On each side of the socket are three masks with grinning mouths. They are placed one above the other, and there are broad bands between them filled with squared spirals. The ears of the uppermost mask are long and pointed, the horns are curved, and on the forehead there is a spade-shaped protuberance of a type that often occurs on t'ao t'ieh masks of the Western Han era. It seems to have been quite rare before that time, but it does occur, as for instance on the forehead of a t'ao t'ieh mask which forms part of a rich and varied design on a Hu illustrated and described by Yetts in The Cull Chinese Bronzes (Pl. XVI). Yetts dates this Hu in 482 B. C. or the following few years. The mouth of

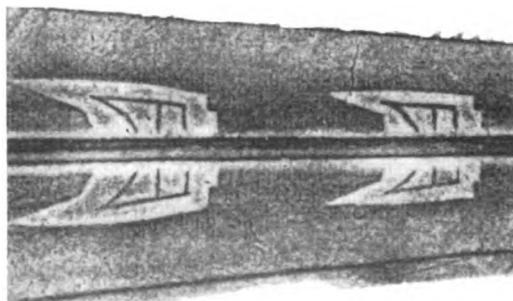


Fig. 14.

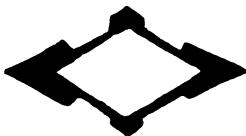


Fig. 15.

the middle mask is partly obscured by a loop, which forms a continuation of the nose. The lowest mask is turned upside down. It has long, pointed ears and a pair of horns which follow the contours of the mouth of the socket. On the forehead there is a triangular protuberance. Length 20.5 cm. Width of socket 2.8 cm. Collection H. Exc. Wood Bliss, Washington. Probably early 2nd century B. C.

Pl. 4: 6. This lancehead is of the same type as the preceding and is decorated in a similar manner. Each side carries a bell pattern repeated twice, and on the socket are three masks placed like those on the preceding lancehead, and with broad bands between them enclosing squared spirals. There is also a narrow transversal band between the two uppermost masks. The masks are carried out in linear relief, and only the upper parts of them are showing, the grinning mouths having been left out. The loop on the central mask is here placed on top of it. Length 20.6 cm. Dimensions of socket 2.1×1.9 cm. Collection MFEA.

A lancehead that appears to be almost exactly like this one is owned by dr. Vanotti of Lugano. It was shown at the Chinese exhibition held in Venice in the summer of 1954, and has been reproduced in the catalogue published in Venice in the same year. The exhibition number was 64. I studied it carefully and found that, although the masks were quite similar, the bell pattern differed. The Vanotti piece looked like a bell with the studs that usually adorn Huai style bells, reproduced as series of dots. It measured 21.8 cm in length and the dimensions of the socket were 2.2×2 cm. It was covered with a typical Shou-chou patina. Probably early 2nd century B. C. Figs. 15, 16.

Pl. 4: 7. This lancehead is similar to the preceding one except for the masks, which differ somewhat, and for the fact that the bell pattern has been omitted. Length 16.7 cm. Diameter of socket, which is circular, 1.8 cm. Collection MFEA. Probably early 2nd century B. C. Fig. 17.

Pl. 4: 8. Of category B. This quite small spearhead is of the same type as the preceding one and, with the exception of the wide bevels, is completely covered with ornaments. On the blade there are sinuous curves with wing-like projections, and they are carried out in treble relief lines. The surrounding areas are filled with hatchings. The combination of treble relief lines and hatchings is commonly met with on Shou-chou mirrors of the second century, and for that reason I regard the spearhead as contemporary with the mirrors. The main motif on the socket is the head in rounded relief of a brooding eagle owl facing the point. It is framed by a shield-shaped pattern, which forms a continuation of the pattern on the blade. Below the owl there is a figure in rounded relief representing some monster seen from behind. The legs are wide apart, and the arms are resting on the shield. The head of the monster seems to have been the loop which is missing. The spaces not occupied by the patterns are filled with groups of hatchings. Length 11.4 cm. Dimensions of socket 1.7×1.6 cm. Collection MFEA. 2nd century B. C. Fig. 18.



Fig. 16.

Pl. 4: 9. Spearhead of category B. Similar to the lance or spear head 4: 1 but with a step that marks the boundary between blade and socket. The latter expands downward and is provided with a loop. Length 30.2 cm. Diameter of socket 2.2 cm. Collection H. H. Probably late Huai.

Pl. 4: 10. Like the preceding. The loop on the socket is long and narrow and decorated with the »herring bone» pattern. Length 30.6 cm. Diameter of socket 2.5 cm. Collection Sp. Ch.

Pl. 4: 11. More or less similar to the preceding but with an arched mouth. The approaches from the cutting edges to the step on the socket are straight lines.

Pl. 4: 12 a and b. The blade is long and narrow and the edges parallel along almost the entire length. The bevels, although narrow, are quite well defined, and there is a keeled mid-rib which does not extend over the socket. These spearheads were undoubtedly used as javelins. Many such have been found in the Huai valley. Length 24.8 cm. Inner diameter of socket 1.8 cm. Collection MFEA. Late Huai—early Western Han. Fig. 19.



Fig. 18.



Fig. 17.

Pl. 4: 13. Of category C. The socket is of unusual length, occupying about half of the length of the spearhead. There are keeled mid-ribs which terminate on a level with the ends of the flanges. Just below the mid-ribs the socket is pierced by a small circular hole. The mouth is square cut. Length 20.6 cm. Diameter of socket 2.2 cm. Formerly collection L. C. Probably late Huai.

Pl. 4: 14. Of category C. The socket below the flanges is almost cylindrical, and its mouth is arched. On one side there is a long, narrow loop, the eyelet of which is oblong. Length 23.5 cm. Inner diameter of socket 2.2 cm. Collection MFEA. Late Huai—early Western Han. Fig. 20.

Pl. 4: 15. More or less similar to the preceding but with a sharper tip. Length 8.6 cm. Inner diameter of socket 1.9 cm. Collection MFEA. Fig. 21.

Pl. 4: 16. Of the same type as 4: 13 but with a loop instead of the holes. Length 18.3 cm. Inner diameter 2.2×1.9 cm. Collection MFEA.

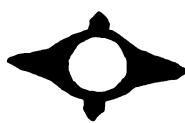


Fig. 19.

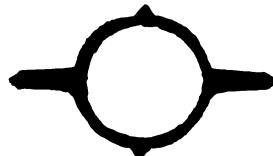


Fig. 20.



Fig. 21.

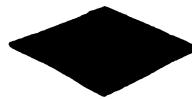


Fig. 22.

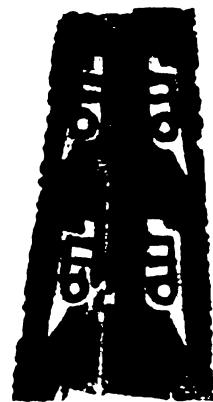


Fig. 23.

Pl. 4: 17. Of category C. The point is remarkably blunt, the two edges which form it being almost perpendicular to one another. The point is also rounded. It could not possibly have penetrated anything, and therefore it must have been intended to stun rather than to wound. It should be added that it has not been resharpened. Length 14 cm. Diameter of socket 1.9 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 5: 1. Of category C. Although belonging to this type the approaches from the cutting edges to the socket are convex curves. The mouth is square cut, and there is a loop on the socket. Length 17.4 cm. Diameter of socket hole 2.3 cm. Late Huai—early Western Han.

Pl. 5: 2. Of category B. A javelin, the socket of which is lentoid in cross-section and has two holes. Length 7.2 cm. Diameter of socket 1 cm. Collection MFEA. Late Huai.

Pl. 5: 3. Of the same type as those reproduced in Pl. 4: 5—8, though quite plain. The mouth is square cut and there are two opposing holes through the socket. Length 15 cm. Dimensions of socket hole 2.6 cm \times 1.6 cm. Collection MFEA. Late Huai.

Pl. 5: 4. This javelinhead is diamond-shaped in cross-section, and the blade is solid. There are narrow mid-ribs, which terminate on a level with the ends of the cutting edges. It is decorated with the bell pattern, repeated twice on each side of the mid-rib. The socket, the lower part of which is missing, is long and cylindrical in shape and is pierced by two small holes which are not on the same level. Length 23.6 cm. Collection H. H. Probably late 3rd century B. C. Figs. 22, 23.

Pl. 5: 5. Of category D. The blade has the form of a sharply pointed triangle. The bevels are remarkably narrow, as are also the mid-ribs, which end where the socket begins. The cutting edges end in sharp ridges, which curve convexly. The mouth is squarecut, and close to it there is a loop. Length 18.1 cm. Diameter of socket 1.8 cm. Collection MFEA. Huai. Fig. 24.

Pl. 5: 6. Of category E. The blade, the tip of which is missing, is solid and has the form of a dagger blade. At the base of the blade there is a «guard» decorated with a mask with slanting eyes, nose rolled into a spiral and long spiral-shaped eyebrows. The socket is short, circular in cross-section and pierced by two opposing holes. Length 11.1 cm. Collection H. H. Late Huai.

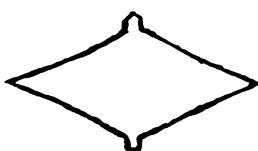


Fig. 24.

Pl. 5: 7. Of category F. A tanged spearhead, the only one known to me. The blade is leaf-shaped, long and narrow and the cuttingedges are convex curves. The bevels are quite nar-

row. There are mid-ribs, which continue on the short tang and end in sharp points. Length 30 cm. Collection Sp. Ch.

Pl. 5: 8. Arrowhead, lozenge-shaped in cross-section and with the edges ending in two long barbs, which point straight back. The tang is long and pointed. One of many. Lengths 8–10 cm. Collections MFEA and H. H.

Pl. 5: 9. Arrowhead quite similar but with a pair of intaglio birds back to back. Collection MFEA.

Pl. 5: 10. Of the same type but with a blunt point. Collection MFEA.

Pl. 5: 11. The blade of this arrowhead is in the form of a sharply pointed triangle with long barbs and a remarkably long tang. Length 19 cm. Collections H. H.

Pl. 5: 12–14. Examples of three-edged arrowheads with very short blades and remarkably long tangs. They are quite numerous. The length varies from 18 to 26 cm. Collections MFEA and H. H.

Pl. 5: 15. Arrowhead without blades and square in cross-section. Collection H. H.

Pl. 6: 1 a and b. A lance haft butt cap in the shape of a tube with vertical sides and oval in cross-section. Near the open end it is encircled by a broad raised band with rounded top. It is decorated in silver inlay with a beautifully executed pattern composed of dragons and spirals. The heads of the dragons have gaping mouths set with curved fangs, and they are of a type that occurs on Shou-chou mirrors of the 3rd century B. C. The encircling band is embellished with the »volutes and angles» pattern. Length 10.6 cm. Dimensions of socket 3×2.4 cm. Collection M. M. 3rd century B. C.

Pl. 6: 2. Spear haft butt cap. A cylindrical tube with rounded bottom and circular in cross-section. Near the open end it is encircled by a band. It is decorated with stylized birds in broad bands of silver inlay and silver threads. Length 14.2 cm. Inner diameter 2 cm. Formerly collection Pillsbury. Late Huai, (King).

Pl. 6: 3. Spear haft butt cap of the same form as the preceding and completely covered with ornaments, which are executed in double relief lines. They are composed of symmetrically disposed loops, some of which form heart-shaped figures. The spaces not occupied by these figures are filled with hatchings.



Fig. 25.

On either side of the raised band there are narrow rings, two of which are composed of the »saw tooth» pattern, which is typically Han, and which, so far as we know, does not appear earlier. Length 12.5 cm. Inner diameter 2.2 cm. Collection MFEA. 2nd century B. C. Fig. 25. (King).

Pl. 6: 4. Spear haft butt cap of the same type as the preceding. The encircling band, however, runs round the middle. The cap is decorated with heart-shaped, V-shaped and S-shaped spirals in silver inlay. Length 13.2 cm. Diameter 2.4 cm. Collection MFEA. Late Huai—2nd century B. C.

Pl. 6: 5. Of the same shape as the preceding and quite plain. The upper part is missing. Length 13 cm. Diameter 2.3 cm. Collection MFEA.

Pl. 6: 6. Spear haft butt cap of silver. The upper part is octagonal in cross-section. Below there is the usual encircling raised band with rounded top. The lower part is bulbous, octagonal in cross-section, narrows towards the bottom and terminates in what might represent a hoof. Length 7.6 cm. Collection C. K. Probably 2nd century B. C.

Pl. 6: 7. A spear haft butt cap. A cylindrical tube, at the lower end forming shoulders which terminate in three short pointed legs. Length 7 cm. Diameter 1.4 cm. Collection MFEA. Late Huai—2nd century B. C.

Pl. 6: 8. Similar to the preceding, but decorated with crudely incised heart-shaped patterns. Length 7.1 cm. Diameter 1.4 cm. Collection MFEA.

Pl. 6: 9. Of the same type as the preceding. The upper part, however, is composed of four sharply pointed triangles. Length 11.5 cm. Diameter 1.5 cm. Collection B. M.

Pl. 6: 10. Spear haft butt cap in the form of a slightly tapering tube ending in three blunt points. Length 22.2 cm. Diameter 1.5 cm. Collection MFEA. Late Huai—2nd century B. C.

Pl. 6: 11. Similar to the preceding. Length 22.5 cm. Diameter 1.5 cm. Collection MFEA.

Pl. 6: 12. Of the same shape as the preceding and ending in three quite sharp points. From the same grave as the spearhead Pl. 4: 9. Length 17 cm. Diameter 2.2 cm. Collection H. H. Late Huai—2nd century B. C.

Pl. 6: 13. Of the same type as the preceding. Collection MFEA.

Pl. 6: 14. A cylindrical cap ending in three very blunt points and encircled by four narrow grooves. Length 10.2 cm. Collection H. H.

Pl. 6: 15. Spear haft butt cap. A slightly tapering tube ending in a blunt edge. Length 13.7 cm. Diameter 1.9 cm. Collection H. H. Late Huai—2nd century B. C.

Although much has been written about the Ko, no-one has described just how the weapon was wielded. In »The Cull Chinese Bronzes» Professor Yetts does indicate it when, in describing late forms of the blade, he states that »the nei may

have been preferred for striking blows, while the yuan was used chiefly for hacking and cutting».

The earliest Ko known to us, those found at Anyang, were undoubtedly used as stabbing weapons. When, in order to effect a steadier connection between the blade and its haft, a hu began to develop, another use was found for the weapon. Professor Karlgren has pointed out to me how in Tso chuan, under the year 617 B. C., it is told about a warrior how »he struck his (the enemy's) throat with his Ko and killed him».

When used for such a purpose the attacker must have swung the Ko with a horizontal sweep of the arm, making the blade describe a horizontal arc. This, at least to me, unsuspected use explains why the edge of the hu was sharpened along its entire length and accounts for the sharp edges of the nei. The claw-like excrescence at the end of the hu on blades of categories B and F, which has puzzled many, adds to the effectiveness of the weapon, and the gradual raising of the yuan from an almost horizontal position to one approaching the vertical increases its usefulness.

Regarding the haft, its slenderness has given rise to speculation, as has also its peculiar form, which is pear-shaped in cross-section, with the pointed end flattened somewhat in order to allow it to rest firmly against the two narrow flanges that project from either side of the hu. Yetts has pointed out that »the form helps to ensure that the blow is aimed with the blade pointing in the right direction».

The late ethnologist and explorer Count Eric von Rosen, with whom I discussed this matter, suggested that the haft might have been of Malacca cane, which often has the requisite form and is extremely tough, a necessary quality of a Ko haft.

Several bits of haft that I have seen were of some kind of cane. A piece still remaining in a butt cap from Shou-chou has been examined by one of the staff of the Botanical section of the Museum of Natural History, Stockholm. He declared that it was of a monocotyledonous plant and, without subjecting it to a microscopic examination, gave it as his opinion that it probably came from the shoot of some species of palm.

Ko blades recovered from the Huai valley show such a surprising variety of forms that, in order to avoid tedious repetition in the descriptions of the specimens, I have found it advisable to divide the material into categories.

Category A. The nei is more or less rectangular with one or both corners rounded. The edges of the same are not bevelled.

Category B. The nei is in the form of a straight-backed knife with the lower edge bevelled and sharpened. It curves round to meet the upper edge in a point.

Category C. The edges of the nei are bevelled and sharpened. The point is at the upper end, from where the edge curves round to meet the lower edge.

Category D. Similar to C. The end of the nei is either square-cut or slanting.

Category E. The edges of the nei are bevelled and sharpened. The end is kite-tailed.

Category F. The edges of the nei are bevelled and sharpened, and on each face are three wide shallow grooves. There is only one hole in the hu.

Category G. The nei is formed like a gigantic claw, and its edges are bevelled and sharpened.

Category H. The edges of the nei are not bevelled. In the lower edge is a deep oval incision. The back is rounded.

Category I. The nei is remarkably wide and provided with a circular hole, which connects with the usual slit near the yuan.

Regarding the bevels of the yuan, these can be divided into two quite distinct groups. The one is characterized by wide bevels, from 3 to 8 mm.. The other includes bevels that are not more than 1/2 mm wide. Consequently the cutting edges appear to be less sharp than those of the other group. I shall call these groups a and b. These letters have been added to those above to indicate the type of bevel of each individual blade.

Although the blades were found in the Huai valley, not necessarily all of them were the work of Shou-chou artisans. This is the case with the two reproduced in Pls. 8: 3 and 9: 1. They are from the Ch'in state, and one of them is as late as 212 B.C. The blade in Pl. 8: 1 is a copy of one from the Yüeh state, which was annihilated in 334 B.C. The blade Pl. 7: 1 seems to represent a universal type and might have been made anywhere. Regarded as type, it is the oldest of the blades that I have illustrated.

The ceremonial blade in Pl. 7: 3 bears a Ch'u inscription and dates in the time when Shou-chou was the capital of the Ch'u state; and those with painted patterns, Pls. 7: 2, 7: 6, and 8: 6, were probably made there as well. The decoration of weapons and even bronze vessels with painted patterns was practised there, and I believe the Ko blades to be contemporary with the painted sword and lanceheads.

Category F presents quite a problem, being of an advanced type but having only one hole in the hu. This latter is, however, of normal length, being about half that of the yuan. It appears to have been a popular type at Shou-chou, to judge from the many blades extant, and I do not think there can be any doubt that they were made locally and during the 3rd century.

Another curious type is the one with the kite-tailed nei. I have obtained three such blades from Shou-chou and one nei, and they are the only ones I have ever seen. They might also be regarded as local products from the 3rd or 2nd century B.C.

As for the rest of the blades, the probabilities are that most of them were made locally, and that helps when it comes to dating them. As the lengthening of the hu and the straightening of the yuan were improvements, tending to render the weapon more efficient, those exhibiting such characteristics must be regarded as of later date, provided they were made at the same place. This would mean that some of the most spectacular and deadly of the blades are late, 3rd or 2nd century products. The most recent are undoubtedly those the yuan of which has an almost vertical position.



Fig. 26.



Fig. 27.



Fig. 28.



Fig. 29..

The measurements in my descriptions are taken from the tip to the flange that separates it from the nei in the case of the yuan, and in the case of the hu from the lower edge of the nei to the tip.

Pl. 7: 1. Of category A, a. The yuan is short and broad, slightly constricted at the »waist» and with somewhat rounded sides. Its upper edge forms an angle of 82 degrees from the vertical and the upper edge of the nei about 80 degrees. The hu is rather short and provided with two holes. Length of yuan 13 cm, of nei 7.1 cm and of hu 6.2 cm. Collection MFEA. Huai. Fig. 26.

Pl. 7: 2. Of category A, a. The yuan is long, almost straight and slender, and there is a well-defined ridge parallel to the upper edge and extending from the tip to the end of the yuan, the upper edge of which forms an angle of 82 degrees from the vertical. That of the nei is perpendicular to it. There are two holes in the hu, the tip of which is missing. The blade is painted with splashes and blobs in black. Length of yuan 13.3 cm, of nei 7.5 cm and of hu 7.9 cm. Collection MFEA. Late Huai.

Pl. 7: 3. Of category A, a. The yuan is long and slender, and its upper edge curves convexly along its entire length. It becomes slightly constricted as it approaches the hu. The nei is perpendicular to the hu, the lower part of which is missing. On the nei are sunk double lines parallel to the sides. The lower pair of lines is interrupted by two oblique lines, which end in the head of a bird with open beak. These lines were originally inlaid with gold thread. The yuan also carries similar lines parallel to its edges. They occur only singly. The yuan and part of the hu bear an inscription in gold thread, which must have continued on the missing part of the hu. The style of the characters is the same as that of the characters occurring on a plain Pan in the Cull collection reputed to belong to the great find of bronzes made at Shou-chou in 1933. On the strength of the inscription Yetts considers that the vessel was cast in the reign of King Yu of Ch'u (237—231 B. C.). This might be the date of our Ko. Length of yuan 16 cm, of nei 9.1 cm. Collection MFEA. Fig. 27.

Pl. 7: 4. Of category A, a. The yuan is not constricted at any point. Its upper edge is almost straight, and forms an angle from the vertical of 87 degrees. There is no well defined ridge along the centre. The upper edge of the nei is horizontal. There are three rectangular holes in the hu. Length of yuan 13 cm, of nei 8.4 cm and of hu 7.5 cm. Formerly collection L. C. Late Huai—early Western Han.

Pl. 7: 5. Of category A, b. There is a well pronounced ridge along the yuan parallel to the upper edge, which forms an angle of 81 degrees from the vertical. The upper edge of the nei is horizontal. The hu is quite long and provided with three rectangular holes. Length of yuan 12.1 cm, of nei 8.1 cm and of hu 13 cm. Collection B. M. Late Huai—early Western Han.



Fig. 30 a.

Pl. 7: 6. Of category A, b. This is only a fragment, the hu having been lost, but it carries an interesting pattern, and it has therefore been included. The yuan is unusually thick with a sharply defined ridge, from which the sides slope to the edges of the bevels. The yuan is decorated with a painted pattern arranged in four longitudinal lines (fig. 29). As almost all the units differ somewhat, the artisan who was responsible for the decoration could not have made use of a stencil. Its significance is obscure to me. On the nei are sunk double lines parallel to the edges. Collection MFEA. Late Huai. Fig. 28 (King).

Pl. 7: 7. Of category A, a. There are mid-ribs with two grooves on the yuan, but they stop some distance from the nei. The upper edge of the yuan forms an angle of 80 degrees from the vertical and is parallel to the upper edge of the nei. There are three semi-lunar holes in the hu. The hu, the inner part of the yuan and the outer part of the nei carry ornaments which, with two exceptions, are depressed. The main pattern on the nei is cruciform and is formed by granulated knee-shaped arms. Each one of the four longitudinal arms ends in a bird's head with curved beak and filaments, the latter a decorative feature of some Shou-chou bronzes. The transversal arms end in granulated bands parallel to the edges of the nei. If we disregard the terminal bird's heads, this cross bears too striking a resemblance to what is known as the *ya* (see The Pillsbury Collection of Chinese Bronzes by Bernhard Karlgren, in which a similar cross is reproduced in fig. 6a, p. 17) to be a mere coincidence. I believe this to be a recrudescence of this ancient symbol. Enclosed in the cross there is another cross with curiously fashioned arms. The longitudinal arm somewhat resembles a character that occurs on a sword with »bird script», which has been published by Yetts in the Journal of the Royal Asiatic Society (July, 1934). There may be nothing in the likeness at all. On the other hand, its occurrence within what I have regarded as a modernized form of a *ya* seems to me to be rather significant. It may be remembered that a *ya* enclosing symbols which probably signify clan names does occur on the tang of axes of the Yin epoch, and it seems to me that the bronze maker had access to such an axe, considered it an appropriate devise on the nei, but substituted the Yin sign for an ornamental character of the »bird script». The pattern on the other side of the nei is similar, but the two are not congruent, which means that the artisan did not make use of a die. The patterns on the yuan and on the hu are quite complicated. The main patterns on the former are shaped like two heads, and they are executed in low relief. The one next to the nei has large oval eyes and what looks like a wide, gaping mouth with the tongue sticking out. It is embedded in a granulated area. The head on the other side of the yuan is somewhat smaller, and the boundaries of the granulated area different. On one side the lower head represents a face with circular eyes and wide mouth, on the other it resembles an »eye bead». Both heads are surrounded by various kinds of curves. Between the granulated areas and the hu there is a pattern that resembles a bird's beak, the ends of which are rolled into spirals. On one side the pattern is executed in treble lines, on the other in double lines only. A break in the pattern occurs in line with the second hole in the hu. On the other side of the break and facing the beak there is a design which looks like the front part of some animal with a turn-

ed up nose, eyes indicated by double circles and a leg stretched forward. It ends in a T-shaped spiral. The same pattern occurs on the other side, and the two are congruent. Length of yuan 17.6 cm, of nei 9 cm and of hu 8 cm. Collection H. Mjt. Huai. Fig. 30 a and b (King).

Pl. 7: 8. Of category A, b. This Ko differs considerably from the preceding ones, the yuan as well as the hu being short and stocky. The upper edge of the yuan forms an angle of 82 degrees from the vertical, whereas that of the nei is perpendicular to it. There are two small holes in the hu. A finial has become attached to the blade and is in the shape of bird with its head turned back pointing in the direction of the nei. The wings are indicated by spirals in silver inlay and by oblique lines. Collection H. Mjt. Probably Late Huai.

Pl. 8: 1. Of category A, a. The yuan is long and slender and sharply pointed, and the edges are parallel for a considerable distance. There is a well pronounced ridge along the centre. At the upper edge, where the yuan and nei meet, there is a raised comma-like pattern, the tip of which projects from the cutting edge. Its edges are raised and form what resembles the open mouth of a beast. A similar process also occurs on the Ko blade Pl. 11: 7. It is, however, embellished with the figure of a bird. The upper edge of the yuan forms an angle of 85 degrees from the vertical, whereas that of the nei is almost horizontal. There are three rectangular holes in the hu. The outer part of the nei is decorated with two types of patterns originally inlaid with turquoise. The outer pattern is in open-work and consists of small compartments forming an intricate pattern, at one time inlaid after the manner of cloisonné. The ornaments on the inner part are composed of commas and other types of curves. Length of yuan 17.4 cm, of nei 7 cm and of hu 9 cm. Collection H. Mjt. (King).

Pl. 8: 2. The nei of a Ko similar to the one above and decorated in a similar manner. Length 6.2 cm. Collection H. H. A Ko blade similar to this one has been reproduced on p. 50 of Essays on Chinese Antiques by Jên Dao-chêñ (1952). The patterns on the nei appear to be almost identically like those on ours, and a similar excrescence occurs at the junction of the yuan and the nei. The hu bears an inscription in »bird script» carried out in gold inlay, and this has been ascribed to the Yüeh state, which came to an end

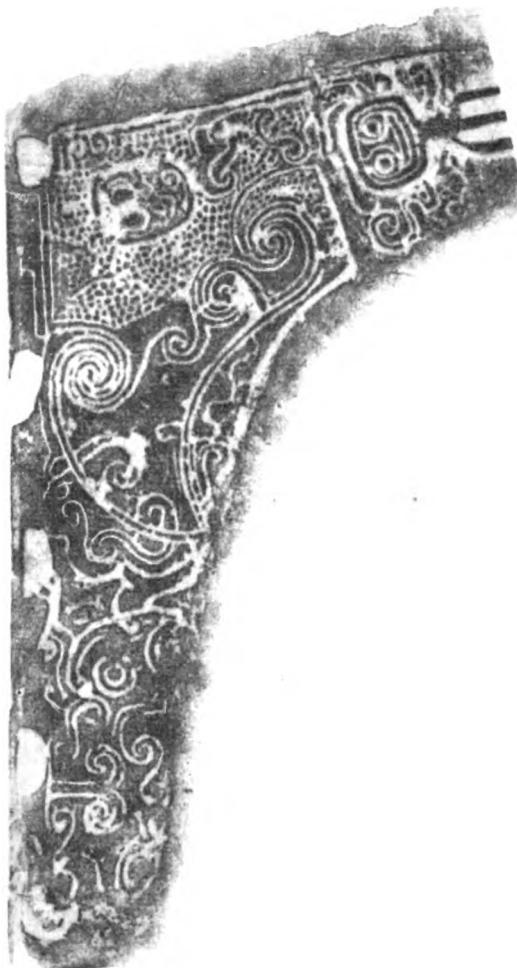


Fig. 30 b.

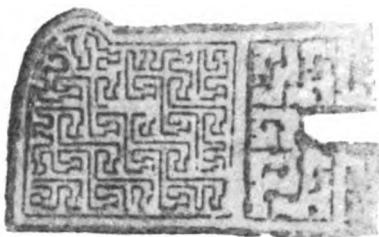


Fig. 31.

334 B. C. It is reported to have been found at Shou-chou, and, in explaining its occurrence there, the author assumes that it was taken as booty by the Ch'us and brought to Shou-chou. Whether the blade in H. Mjt:s collection and the nei in the H. H. were booty as well it is, of course, impossible to tell. Fig. 31.

Pl. 8: 3. Of category C, a. The upper edge of the yuan curves convexly and forms an angle of 73 degrees from the vertical, whereas that of the nei is perpendicular to it. The yuan narrows somewhat at the »waist» and lacks a central ridge. There are two rectangular holes in the hu. The nei bears an inscription, but most of the characters are too indistinct to decipher. Fortunately a date is plainly visible. It is the 22nd year, which probably refers to the reign of Shi huang ti, in which case it corresponds to 224 B. C.

In »Relics of Han and Pre-Han Dynasties, Catalogue of the Exhibition held in May 1933» (in Tokyo) two Ko blades are reproduced which were excavated at Lolang in Korea. They are of our category C, a., and both are dated, one being inscribed with the 25th year and the other with the 29th year of the reign of Shi huang ti. The combined length of the yuan and the hu is in the case of one 24.2 cm and in the other 22.3 cm. Length of yuan 16.4 cm, of nei 11.1 cm and of hu 8.8 cm. Collection MFEA.

Pl. 8: 4. Similar to the preceding. The upper edge of the yuan forms an angle of 78 degrees from the vertical, whereas the nei is perpendicular to it. Length of yuan 14 cm, of nei 8 cm and of hu 7 cm. Collection H. H. Late Huai—early Western Han.

Pl. 8: 5. Type C, a. This Ko differs somewhat from the preceding, the yuan being far more slender. There is also a high ridge along the centre of the yuan. Its upper edge forms an angle from the vertical of 78 degrees. The edges of the nei are not parallel. The upper edge is perpendicular to the vertical, whereas the lower edge converges somewhat. There are three rectangular holes in the hu. Length of yuan 17.1 cm, of nei 10.9 cm, and of hu 11.9 cm. Formerly collection L. C. Late Huai—early Western Han.

Pl. 8: 6. Of category C, b. The form of the yuan differs from that of all the preceding ones. On the latter the lower edge of the yuan forms a reversed curve. On this blade the convex curve from the point meets the concave curve coming from the hu in such a way that an oblique angle is formed between the two curves, resulting in a blunt point. The yuan is quite flat. The blade is decorated with a pattern which appears grey against a dark grey surface, and which is composed of four magatama-like figures with their backs to one another and placed so as to form an open square, in the centre of which there is a round splash. This pattern is repeated over the whole blade. The painting has been quite carelessly carried out without any attempt at producing curves pleasing to the eye. This type of pattern reminds one quite forcibly of the cruciform pattern on the nei of the elaborately decorated Ko blade reproduced in Pl. 7: 7. This pattern was in the form of a *ya* within which was placed a curiously fashioned cross with a small circle in the centre. The pattern on our Ko has been reduced to the four arms of the *ya* and the circular ring. Length of yuan 14 cm (tip missing), of mei 16.2 cm, of hu 9 cm. Collection MFEA. Probably late Huai. Fig. 32.

Pl. 8: 7. Of category D, b. The yuan is long and narrow and somewhat constricted at the »waist», and the sides are almost flat. The upper edge forms an angle of 82 degrees

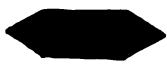


Fig. 32.



Fig. 33 a.

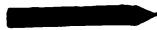


Fig. 33 b.



Fig. 34.

from the vertical and that of the nei 83 degrees. Its end is slanting. There are two rectangular holes in the hu, the tip of which is missing. Length of yuan 17.9 cm, of nei 11.8 cm. Collection H. H. Late Huai—early Western Han.

Pl. 8: 8. Of category D, b. The lower edge of the yuan is of the same form as that of the blade in Pl. 8: 6. There is a well defined ridge along the centre, from which the sides slope evenly to the inner edge of the narrow bevels. The upper edge of the yuan forms an angle of 78 degrees from the vertical and that of the nei 85 degrees. The bevels of the nei are fairly wide and its end slanting. The hu is of unusual length and has three rectangular holes. Length of yuan 18.6 cm, of nei 15.9 cm and of hu 19.5 cm. Collection B. M. Probably early Western Han.

Pl. 8: 9. Of category B, b. The yuan is long and narrow with a central ridge parallel to the upper edge, and from it the sides slope down to the inner edge of the bevels. There are two rectangular holes in the hu, and close to the tip a fragment of a claw-like excrescence. Original length of the yuan probably 18.5 cm., length of nei 10 cm. and of hu 6 cm. Collection MFEA. Fig. 33 a and b. Probably late Huai.

Pl. 9: 1. Of category D, a. The yuan is flat and stout and slightly constricted at the waist. The upper edges of both the yuan and the nei form an angle of 86 degrees from the vertical. There are two rectangular holes in the hu, the back of which differs somewhat from that of most other ko blades. The flange, which was inserted in a groove in the haft, only occurs at the lower end. One side of the nei bears a cast inscription which begins with »34th year». As this blade resembles the two dated blades from Lo-lang referred to above, the date on this blade must refer to the reign of Shi-huang ti, and corresponds to 212 B. C. Formerly collection O. R. (King).

Pl. 9: 2. Of category D, b. This is the largest, heaviest and most formidable Ko that I ever examined. There are no less than 5 holes in the hu, only three of which show up on the reproduction, and the hu has a length of 26 cm, the yuan of 25.8 cm and the hu of 26 cm. There is a well defined central ridge on the yuan the upper edge of which forms an angle of 80 degrees from the vertical. The corresponding figure for the nei is 82 degrees. It was bought at Shou-chou from a farmer, who told me that the haft cap reproduced in Pl. 14: 5 was found together with it. Collection MFEA. Probably early Western Han. Fig. 34.

Pl. 9: 3. Of category D, a. The yuan is long and narrow, and its upper edge curves convexly along almost its entire length. It is strongly keeled and constricted at the »waist». The upper edge of the yuan forms an angle of about 70 degrees from the vertical. That part of the nei which was covered by the haft is horizontal. The outer part, which is remarkably short, tapers somewhat. There are three long rectangular holes in the hu. Length of yuan 15.3 cm, of nei 8.7 cm and of hu 9 cm. Collection Sp. Ch. Probably early Western Han.

Pl. 9: 4. Of category D, a. The lower edge is of the same form as that of the blades reproduced in Pl. 8: 6 and 8: 8, and on the edge of the nei there is a wave crest. The sides



Fig. 35.



Fig. 36.



Fig. 37.



Fig. 38.

of the yuan are flat. Its upper edge forms an angle of 61 degrees from the vertical and that of the nei 82 degrees. There are three long rectangular holes in the hu. Length of yuan 15.3 cm, of nei 8.7 cm and of hu 9 cm. Collection Sp. Ch. Probably early Western Han.

Pl. 10: 1. Of category D, a. The yuan is somewhat constricted at the »waist». A tangent to the upper edge forms an angle of 72 degrees from the vertical. The nei is short, horizontal and has a square-cut end. There are two small holes in the nei. A tube ovate in cross-section has been passed over the nei. It supports the figure of a bird with its tail towards the yuan. Length of yuan 15 cm, of nei 9.2 cm and of hu 8.2 cm. Collection MFEA. Probably late Huai. Fig. 35.

Pl. 10: 2. Of category D, a. The yuan is strongly keeled, quite narrow at the »waist», and the bevels are remarkably wide, measuring no less than 8 mm in width. A tangent to the upper edge forms an angle of 54 degrees from the vertical. The nei is knee shaped, the part once covered by the haft being horizontal and the outer part bent up and forming an angle of 74 degrees from the vertical. Its end is square-cut. There are three rectangular holes in the hu. Fig. 36. Length of yuan 22 cm, of nei 13 cm and of hu 18.5 cm. Collection MFEA. Probably early Western Han.

Pl. 10: 3. This blade is more of a Chi than a Ko, the yuan forming an angle of less than 45 degrees from the vertical. The very long and rectangular nei, on the other hand, is almost horizontal. The yuan is quite flat with wide bevels. Its upper edge is formed like a reversed curve. Its lower edge also forms a reversed curve but with a long straight stretch between. The hu is long and narrow, with two wave crests and two holes. Length of yuan 22 cm, of nei 15.6 cm and of hu 16.7 cm. Collection MFEA. Early Western Han.

Pl. 10: 4. This blade is a fully developed Chi (Ki), although the yuan has not quite reached the vertical stage. The yuan is flat with fairly wide bevels, and it continues in the hu, which lacks the flange at the back. The hu is pierced by three small circular holes, and there is another in line with one in the nei. The hu itself was let into a groove in the haft and riveted to it. The nei is long and rectangular. Length of yuan 18 cm, of nei 13.5 cm and of hu 15.8 cm. Collection MFEA. Early Western Han. Fig. 37.

Pl. 10: 5. A Chi, the yuan of which forms a continuation of a short hu. The nei curves upwards and ends in a sharp point. The yuan is quite thick and its bevels are very wide. There are two small circular holes in the hu and one in the nei. Length over all 21.5 cm, length of nei 8.9 cm. Collection MFEA (King). Early Western Han.

Pl. 10: 6. Of category E, b. The yuan has the same form as that of the yuan Pl. 8: 8. Its upper edge forms an angle of 79 degrees from the vertical. The nei is almost horizontal. There are three rectangular holes in the hu. Length of yuan 15.2 cm, of nei 13.8 cm and of hu 14.5 cm. Collection MFEA. There is another quite similar one in the same collection. Its dimensions are, yuan 19.4 cm, nei 14.4 cm and hu 20.8 cm. The British Museum also owns one and there is a kite-like nei in the H. H. Late Huai—early Western Han. Fig. 38.



Fig. 39.



Fig. 40 a.



Fig. 40 b.

Pl. 10: 7. Of category F, b. The yuan is long and slender, narrowing at the »waist» and keeled. The upper edge curves along almost its entire length. There is only one rectangular hole in the hu. Length of yuan 15.6 cm, of nei 11 cm and of hu 7.5 cm. Collection MFEA. Late Huai. Fig. 39.

Pl. 11: 1. Of category F, b and similar to the preceding. There is, however, a claw-like excrescence at the bottom of the hu. Length of yuan 15.4 cm, of nei 11.8 cm and of hu 8 cm. Collection MFEA. Late Huai.

Pl. 11: 2. Quite similar to the preceding. The tip of the yuan has been lost. Length of nei 10.8 cm and of hu 7.9 cm. Collection MFEA. A number of others are known to me, which are all of more or less of the same size and have only one hole in the hu. Late Huai. Fig. 40 a and b.

Pl. 11: 3. Of category A, a. It is remarkably like the one reproduced in Pl. 7: 8. Possibly, however, it was of a different shape and, having suffered some damage, was refashioned to render it serviceable. Length of yuan 10.7 cm, of nei 7.8 cm and of hu 8 cm. Collection MFEA. Probably late Huai.

Pl. 11: 4. Of category H. The upper edge of the yuan is almost straight, and there is no narrowing at the »waist». At the base of the nei there is on either side a small mask on a curved neck. The masks have long leaf-shaped ears which follow the contours of the ledge, and they helped to keep the haft in position. There are two semi-lunar holes in the nei. Length of the yuan 10 cm, of the nei 6.8 cm, and of the hu 5.4 cm. Collection MFEA. Huai. (King).

Pl. 11: 5. Of category H, a. The yuan is thick and flat, narrowing at the »waist», and its upper edge is almost horizontal. There are two rectangular holes in the hu. Length of yuan 14.2 cm, of nei 8.1 cm and of hu 6.4 cm. Collection MFEA. Probably late Huai.

Pl. 11: 6. Similar to the preceding. In the yuan, however, there is a pattern that resembles a *chü* seen from above with the details in openwork. The end of the nei is rounded, and near it there is a circular groove. Length of yuan 9.7 cm, of nei 6.8 cm and of hu 5.7 cm. Collection MFEA. Probably late Huai. (King).

Pl. 11: 7. Of category G, b. The yuan is long and slender with a sharp ridge. The upper edge is gently curved, and at its base is a raised pattern, the tip of which projects from the edge and is decorated with the figure of a bird. There are two rectangular holes in the hu. Length of yuan 18.9 cm, of nei 11 cm and of hu 5.8 cm. Collection H. Mjt. Probably late Huai. (King).

Pl. 11: 8. Of category I. The blade is small and compact and almost flat, and the bevels are of the I, a type. There is one small circular hole in the hu. Length of yuan 12 cm, of nei 5.6 cm and of hu 3.2 cm. Collection MFEA. Huai.

The 33 butt caps reproduced in Pls. 12—14 represent several distinct types, the most characteristic and also the most numerous of which is decorated with a bird of prey in the round. The pattern must have had the magic import of imparting to the arm that wielded the weapon the swiftness and sureness of a bird of prey.

I saw many such caps during my stay at Shou-chou. Some I acquired, and they are illustrated in the plates, but most of them were either too badly broken or too corroded to justify purchasing. According to the notes that I made at the time, all were beautifully modelled and exquisitely worked. Considering their great numbers there can be no doubt that they were made by Shou-chou bronze masters, probably at the time when the city was the capital of the Ch'u state, in other words, during the latter half of the 3rd century B. C.

In the course of time the bird pattern underwent considerable changes. It became simplified and stylized, eventually being beyond recognition, as is evidenced by several caps in Pls. 13 and 14. These cannot very well be earlier than the 2nd century B. C. and, since bronze making ceased at Shou-chou probably towards the end of the century, they cannot be later either.

That the bird pattern reached other parts of the Ch'u domain is indicated by a find made by members of a Chinese archaeological party at Ch'ang-sha. In the course of excavations they came across a Ko complete with blade, shaft, cap and finial. The bird on the cap resembles the one illustrated in Pl. 12: 1, and the blade was of our category A, a. The weapon has been reproduced in the January-February number 1954 of *China Reconstructs*.

Not only the bird pattern but also the form of the cap underwent certain changes. It became shorter and stouter. Some of the caps, and possibly the earliest, were fashioned like the hind leg of a horse as is indicated not only by the shape of the cap but by a heel and a hoof as well. Whether the form had a magic import or not it is impossible to say, but the horse was always regarded as a swift animal. The horse's leg notion continued well down into the 2nd century B. C., as is evidenced by a hoof or a rudimentary »heel» on caps that otherwise lack all resemblance to a horse's leg.

A bird of prey was not the only zoomorphic pattern employed to adorn the caps. Quadrupeds also occur, but as the three that are reproduced are the only ones that I have come across they might have been imported into Shou-chou. It should, however, be noted that on one of them there is a »heel» as well as a »hoof».

Another type that also appears to have been common resembles rather closely lance-shaft caps. It is cylindrical and is encircled by a raised band. It is, however, not lentoid or circular in cross-section but pear-shaped with the narrow end flattened. This type might have been common to many parts of China and need not necessarily have been an invention of the Shou-chou bronze masters.

The raised band that encircles even otherwise perfectly plain caps served a definite purpose. It afforded the hand a firm grip. This function also applied to the raised bird pattern.

Pl. 12: 1. Cap for Ko haft butt in the shape of the hind leg of a horse. The upper part of the socket is pear-shaped in cross-section with the smaller end somewhat flattened. As this is a characteristic of every Ko haft cap it will not be repeated in the following descriptions. The upper part of the socket is quite plain, and round the lower part of it there is the plastically treated figure of a bird of prey. The head with its powerful beak projects from the contours of the smaller end of the socket, and a C-shaped tail breaks the contours of the opposing end. The wings are quite small and rest on the back. In modelling the lower part of the body the artisan seems to have treated his subject as if he had imagined the bird to be split open from chest to tail, and the flaps rolled up in order to make the bird fit over the lower part of the finial. This resulted in the two spirals that we see at the bottom of the chest and below the tail. It also accounts for the transversal groove that extends across the body and divides it in half. The legs are tucked up under the body, and the talons form circles. The bird is decorated with representations of feathers and with curves too indistinct for identification. The part on which the bird rests is faceted and tapering. There is a «heel» in line with the tail of the bird, and the finial ends in a hoof. Length 15.8 cm. Collection B. M. Probably latter part of the 3rd century B. C.

Pl. 12: 2. This cap resembles the preceding one in all essentials. The patterns on the body of the bird are composed of interlocking S-curves and «volutes and angles», and the outer part of the tail is striated. The lower part of the cap is missing. Length 13.5 cm. Collection E. R. Same period as the preceding. (King).

Pl. 12: 3. This cap is of the same form as the preceding ones and is decorated with a similar bird. The socket above it and the greater portion below are embellished with intaglio patterns such as T-shaped and heart-shaped spirals. The incisions were originally inlaid with threads of precious metal. Length 17 cm. Collection Dr. Fridell, Uppsala. Same period as 12.1. (King).

Pl. 12: 4. The bird on this cap differs somewhat from those on the preceding ones. The wings are striated volutes, the transversal groove has been dispensed with, and below the wings there are pairs of squared spirals, probably borrowed from the upper central part of a t'ao t'ieh mask. The rest of the cap down to the heel is decorated with intaglio spirals, some of them C-shaped and others spade-shaped. They were probably inlaid with threads of some precious metal. Length 17 cm. Collection B. M. Same period as 12.1.

Pl. 12: 5. The bird on this cap differs in several respects from those reproduced in 12.1—3. The head is raised high, and there are no representations of feathers anywhere, the whole body being decorated with intaglio spirals. Each wing is in the shape of a wave crest, and the horizontal groove across the body is absent. The socket above the bird is decorated with bands of intaglio patterns composed of symmetrically arranged spirals and «volutes and angles». They were originally inlaid with threads of some precious metal and possibly with bits of turquoise as well. The «heel» has been dispensed with. Length 18 cm. Collection MFEA. Same period as 12.1.

Pl. 12: 6. Although this cap is decorated with a bird in the round, it differs from the preceding ones in that the lower part of it lacks both «heel» and hoof. The latter has been replaced by a long cylindrical rod with a rounded bottom. The wing of the bird is somewhat curiously treated. It begins at the base of the neck as a raised spiral, at the end of which there is a raised ring. It breaks off on a level with the back of the bird, only to continue in what looks like an ostrich plume, and this is striated. Legs have been dispensed with as

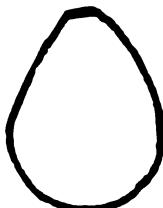


Fig. 41.

well as the representations of feathers on the chest. Round the upper part of the socket there are two bands with the »volutes and angles» pattern carried out in relief in intaglio fields. Length 17.2 cm. Collection B. M. Same period as 12.1.

Pl. 12: 7. The bird on this beautifully patinated and executed cap is quite different from all the preceding ones. The beak is enormous and half open. The circular eyes in relief are surrounded by granulated rings. The neck and the upright tail with its outward-curving tip have the form of a lyre. The space between them is occupied by the wings. The upper part of each resembles somewhat the upper part of the wing on the preceding one, and the lower part is fashioned like the horn of a t'ao t'ieh with the ends rolled into spirals. The neck of the bird is covered with representations of feathers and the tail with feathers that look like conventionalized scales. Below the wings are a pair of scaly legs each with two talons. The »bird seat» is faceted, leek-shaped in its upper part, then narrowing considerably and ending in a »hoof». Length 15 cm. Collection MFEA. Same period as 12.1.

Pl. 12: 8. This cap, which is unfortunately damaged, resembles the preceding one in most respects. The wings of the bird are, however, more artistically conceived. They are sharply pointed, and the feathers are represented by gracefully curving striations. The rear part of the bird is covered with almost vertical striations, which at the extreme end curve outward to form the tip of the tail. The upper and lower parts of the cap are missing. Length 10.7 cm. Formerly collection O. R. Same period as 12.1.

Pl. 12: 9. The bird on this cap has a very long striated neck. The tip of the beak is missing, and the eyes are quite large, having raised eye-balls with hollow centres. The wings are beak-shaped and curve back, and the tip of the almost vertical tail is missing. The socket in line with the head is encircled by two raised bands. Between the bands and the mouth of the socket there are comma patterns the contours of which are sunk, and between the bands and the bird are patterns impossible to make out owing to heavy incrustation. Some raised rings can be made out, and they might have served as settings for turquoise inlay. The lower part of the cap is missing. Length 10 cm. Collection MFEA. 3rd century. B. C. Fig. 41.

Pl. 12: 10. An elaborate composition covers the middle part of this cap. Along the narrow end there are the head and long, granulated neck of a bird the neck ending in a raised spiral. At the broad end and on a much lower level there are the head and neck of a ram. Between them and partly below is a mask with eyes which might represent those of an owl. They are surrounded by several rings of granulation. Above there is a peculiar T-shaped spiral decorated with »scales», and surrounded by granulations and triangular spirals. In line with the bird's head the socket is encircled by a broad band with two grooves. The lower part of the cap is faceted and tapering. Length 14.9 cm. Collection B. M. 3rd century B. C.

Pl. 13: 1. Although decorated with a bird in the round, this cap is quite different from those described above. The sides of the socket are not parallel at any point, and taper from the mouth to the bottom. The bird is designed in quite a curious attitude. The head is twisted round so that it bites over the edge of the socket. In this respect it resembles the bill of a duck which is pressed against the head of t'ao t'ieh masks from Ku-hui ts'un. They were part of the tomb furniture of what is known as the »Tomb of the Lacquered

Beams». The wings of our bird are comma-shaped with the tips curving upward. Its back follows the contours of the socket and ends in an outward-curving tail. The legs are remarkably long and terminate in enormous talons. Round the upper part of the socket there are intaglio patterns originally inlaid with turquoise as well as with gold or silver thread. The pattern is quite similar to that on an angular fitting reproduced in Pl. 39: 4. Length 14.3 cm. Collection M. M. 3rd century B. C.

Pl. 13: 2. Unfortunately some of the ornamental details of this interesting and possibly unique cap are too blurred for identification, but enough remains to enable one to make out, not only the main motif but many of the ornamental details as well. The motif represents a hunting scene. A bird of prey, perhaps an eagle, has landed on the back of what appears to represent a sika deer. It has buried its beak in the hind quarters of the deer, and its wings are spread out so as to cover part of the body of its prey. Not only the posture of the bird but details, such as the feathers of the wings and the tail were realistically conceived. Only the head and hind quarters of the deer are visible. Its body is full of deep incisions, representing the spots that are characteristic features of this species of deer. The socket above the bird is encircled by two narrow bands with intaglio hooks. The hunting scene recalls to mind J. G. Andersson's interesting paper »Hunting magic in the Animal Style» published in BMFEA 4 (1932). It seems probable that the artisan who executed this cap got the idea of his design from the nomad art. Probably 3rd century B. C. (King).

Pl. 13: 3. A quadruped constitutes the main pattern of this cap, and this is an unusual feature on a cap from Shou-chou. As it differs so considerably from all the others, I believe that it was imported. Its head with its open mouth projects from the surface of the socket. The body has been reduced to a broad raised band, and, as I shall presently point out, this is a feature of Han time caps. There is a diminutive tail, the tip of which projects somewhat and breaks the surface of the cap. The cap ends in a »hoof», and above this there is what looks like a »heel». The entire surface is decorated with graceful curves such as T-spirals and »volutes and angles», all of which are inlaid with bands as well as threads of silver. Length 12.3 cm. Collection Mrs. Laurin, Stockholm. Probably early Western Han.

Pl. 13: 4. The bird that decorates this cap represents an owl. The head is enormous and quite out of proportion to the rest of the body. The raised ring that encircles so many late caps here serves as a collar for the bird. The wings are comma-shaped, and their tips project from the sides of the cap. They are embellished with incised representations of feathers. Length 12 cm. Collection Dr. Lindberg, Norrköping, Sweden. Late Huai or early Western Han. (King).

Pl. 13: 5. The rudimentary head and neck of a bird project from the socket of this cap, and at the opposing end there projects what bears a faint resemblance to a tail. The neck ends in a spiral in silver inlay. The cap below the bird is faceted and terminates in a »hoof». The cap is filled with patterns in silver inlay and they include bisected S-spirals and also heart-shaped, T-shaped and spade-shaped spirals. Length 11 cm. It was formerly in the collection of Mrs. Sedgwick, who lost it in a bomb raid. Early Western Han.

Pl. 13: 6. This cap is of the bird pattern type, although there remains only the contours of the head and chest of a bird, the body having been reduced to a broad, raised band. It was originally decorated with silver inlaid patterns, but of these only some V-shaped figures remain. Length 11 cm. Collection B. M. Early Western Han.

Pl. 13: 7. This cap is short and stocky and completely covered with ornaments. It is encircled by a raised band, which at the narrow end is formed into a rudimentary bill. On the band, which still retains the rudiments of a bird's head, there are »volutes and angles». In a spade-shaped field below the band is a highly stylized mask, and above the band is a broad belt with diagonals and spirals. Length 9.1 cm. Collection MFEA. Early Western Han.

Pl. 13: 8. Of the same form as the preceding and encircled by a raised band. It is decorated with patterns in silver inlay. Above the raised band there is a broad band of crosses, the ends of which are spiral-shaped. Below the band are heart-shaped and T-shaped spirals. Length 9 cm. Collection MFEA. Early Western Han.

Pl. 13: 9. This cap resembles in some respects the bird caps reproduced in Pl. 12. The lower part is faceted, and round the middle part there is a broad band in relief with the wings and tail of a bird and the head of a ram. The socket above is embellished with T-shaped and C-shaped spirals. Below the band are sunk spirals. Length 12 cm. Collection M. M. Late Huai or early Western Han.

Pl. 13: 10. Round the middle there is a raised band and below this a tail-like excrescence resembling the tip of the wing reproduced in 13: 4. Above the band the cap carries the same kind of pattern as 13: 1 och 13: 8. Below there is a zigzag pattern in broad bands of silver inlay. The cap terminates in a clumsy »hoof». Length 11.4 cm. Collection MFEA. Early Western Han.

Pl. 13: 11. Round the middle there is a broad band with rounded surface which forms the body of a quadruped whose head projects from the face of the cap. The ears are shaped like those of a t'ao t'ieh mask. There is a gaping mouth with granulated jaws, a nose rolled into a spiral and long whiskers. Both above and below the band the cap is decorated with geometrical patterns of types that point to a pre-Han date. Amongst the patterns there are heart-shaped figures and also hooks and spirals. The cap ends in a »hoof», and above it there is a »heel». Length 9 cm. Collection MFEA. Late Huai. (King).

Pl. 13: 12. This cap differs considerably from all the preceding ones. Below the ever-present encircling band there is a head with a snout rolled into a spiral. From the mouth there projects a short pin which constitutes the lower part of the cap. It was engraved with various patterns, but corrosion has rendered a decipherment impossible. Length 10.2 cm. Collection H. H. Probably late Huai.

Pl. 13: 13 a and b. Two views of the same cap. The sides are quite straight and encircled by a raised band. It is decorated with patterns in silver inlay, mainly composed of broad spirals. Length 9.7 cm. Collection B. M. Late Huai—early Western Han.

Pl. 14: 1. This cap is of the same form as the one in Pl. 12: 4 and carries a summarily treated bird lacking all embellishments. It was bought in Shou-chou together with the Ko blade reproduced in Pl. 7: 5, and they were reported to have been found in the same grave. Length 15.6 cm. Collection B. M. Late Huai—early Western Han.

Pl. 14: 2. The lower part is faceted in octagon. Above there is a raised encircling band showing a faint reminiscence of a bird. Length 15.2 cm. Collection MFEA. Early Western Han.

Pl. 14: 3. This is a simplified and plain version of some such finial as the one reproduced in Pl. 13: 6. Length 11 cm. Collection MFEA. Early Western Han.

Pl. 14: 4. A plain cap the open end of which has been cut obliquely. The usual encircling band has a tip projecting from the narrow end. The lower part is octagonal and tapers towards the bottom. Length 15.4 cm. Collection MFEA. Late Huai—Han.

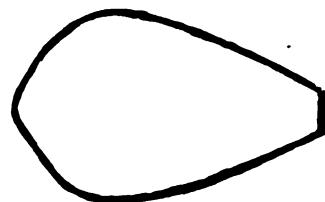


Fig. 42.

Pl. 14: 5. A cylindrical cap encircled by two raised bands side by side. It belongs to the blade reproduced in Pl. 9: 2. Probably early Western Han. Collection MFEA. Fig. 42.

Pl. 14: 6. The sides are vertical and encircled by the ever-present horizontal band. The cap is decorated with partly obliterated patterns in broad bands of silver inlay and spirals inlaid with silver threads. The pattern above the raised band appears to be composed of oblique crosses. On the lower part are diamonds and spirals. The contours of the patterns consist of shallow, incised lines into which the edges of the silver bands were forced. Length 11.4 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 14: 7. Of the same form as the preceding and decorated with patterns in inlay of silver. On the upper part there is a form of bisected S-curves and below the encircling band a more complicated form of the same pattern. The raised band is decorated with volutes and angles. Length 10.7 cm. Collection MFEA. Probably early Western Han.

Pl. 14: 8. Below the socket proper there is a raised band with rounded top. Above it and on the narrow end there is a raised, wing-like pattern curving inwards. Below the band the cap becomes bulbous, again narrowing towards the lower end, which is «hoof-shaped». Above the «hoof» there is a silver inlay composed chiefly of spirals. Length 10.9 cm. Collection B. M. Probably early Western Han.

Pl. 14: 9. This beautifully decorated cap is of the same form as that reproduced in Pl. 14: 6 and is embellished with interesting zoomorphic patterns carried out in inlay of silver. The pattern above the raised band is composed of a curiously conceived creature, repeated twice and placed within an oval frame of silver inlay. The crested head with its open beak is that of a bird. There is also what looks like a rudimentary wing, as well as an attachment that might represent a tail. There are two legs, and the head is turned back over the body in such a way as to form an open figure 8. This pattern recalls one that occurs on the Yu-wang Fu reproduced in fig. 1. The unit of that pattern is a bird with crested head, and the body has been so designed as to form an open figure 8. I regard it as highly probable that the finial is contemporary with the Fu. The creature forming the pattern on the lower part of the cap is also placed within an oval frame. The head of the creature has a turned up snout and the horn of an ibex. There are two legs, and the body has been curved round so as to form a spiral. There are feather-like attachments not only on the creature but on the frame as well. Collection Mrs. Laurin. Late Huai.

Pl. 14: 10. This cap is of the same form as the preceding and is decorated with patterns carried out in inlay of silver. The pattern above the raised band is composed of irregular C-shaped spirals, and the pattern below represents a dragon-like creature repeated twice. The head, adorned with a long crest, is near the bottom of the cap. The mouth is open,

and the snout is turned up. The body is so twisted as to form an irregular S-shaped figure. Length 14.7 cm. Collection Karlbeck. Late Huai—early Western Han.

Pl. 14: 11. Cap for the top of a Ko haft and in the shape of a bird with its head turned back over the body so as to face the nei. Of the once rich silver inlay very little remains. It was found together with the cap reproduced in Pl. 14: 8. Length 6.5 cm. Collection B. M. Probably early Western Han.

Pl. 15: 1. A straight-backed knife terminating in an oval loop. Length 23.5 cm. Collection H. H. Late Huai—early Western Han.

Pl. 15: 2. Similar to the preceding but with a short process projecting from the handle into the loop. Length 27.3 cm. Collection H. H.

Pl. 15: 3. and 4. Knives similar to the preceding. Collection MFEA.

Pl. 15: 5. A straight-backed knife the loop of which is formed by two dragons facing one another over what might be termed the »grip», their tails curving up so as to form a loop. On the »grip» there are two S-curves bisected by two attenuated S-curves. Length 24.1 cm. Collection B. M. Early Western Han.

Pl. 15: 6. The back of this knife curves convexly, and the handle is remarkably thin. The tip is missing. Collection MFEA. Late Huai—early Western Han.

Pl. 15: 7. Similar to the preceding but with the lower part missing. Collection H. H.

Pl. 15: 8. The back curves convexly. The loop is formed by a crudely fashioned dragon's head the mouth of which bites over the back of the knife. Length 7.8 cm. Collection MFEA. Early Western Han.

Pl. 15: 9. The upper part of a knife with an oval loop formed by a dragon, the head of which bisects the loop and bites over its own body. Collection MFEA. Early Western Han.

Pl. 15: 10. The loop and the upper part of the grip of a knife. The loop is formed by a winged dragon the body of which curves round so as to form a loop. It is biting its tail. Width of loop 5.3 cm. Collection MFEA. Early Western Han.

Pl. 15: 11. The loop and upper part of the grip of a knife. The oval loop is formed by a dragon in S-form, its head biting over its back. Collection MFEA. Early Western Han.

Pl. 16: 1. An axle-cap, one of a pair. It is in the form of a tube with a slight taper towards the outer, closed end, and it is provided with a flat flange at the inner end. A raised, encircling band divides the surface in two. The surface of the outer part is decahedral in cross-section. The inner part is decorated with the comma spiral pattern, the raised band is plaited and the closed top embellished with the whorl pattern. On the flange there is a rectangular cap for the smaller end of the linchpin. Its sides are pierced with holes which correspond to a hole in the linchpin, and through which the thong was passed that served to lash the pin to the cap. Length 8.1 cm. Inner diameter at base 6.3 cm. Collection H. H. Huai.

Pl. 16: 2. With the same contours as the preceding. The outer section of the tube is, however, circular in cross-section. It is encircled by two raised bands. The closed end is embellished with a form of whorl pattern, the rest of the cap is plain. The head of the linchpin is in the shape of a quadruped, the body of which is covered with scaly representations. Its legs are tucked up under the body and in such a way as to leave an oblong opening for the thong. The other end of the linchpin is pierced with a circular hole. Length 8.1 cm. Inner diameter at base 4.1 cm. Collection H. H. Late Huai.

Pl. 16: 3. This axle-cap resembles the preceding, but the smaller end is open, and there is a cavetto where the flange projects. Length 7.1 cm. Inner diameter 3.5 cm. Collection H. H. Late Huai—early Western Han.

Pl. 16: 4. This is a slightly tapering tube closed at the smaller end. Near the flange it is encircled by a raised band, and there is a cavetto where the flange projects. The head of the linchpin is shaped like a quadruped. Length 5.5 cm. Diameter 3.5 cm. Collection H. H. Late Huai—early Western Han.

Pl. 16: 5. This axle-cap is similar in form to the preceding. The encircling ring and the inner part of the cap are decorated with rather indistinct and partly obliterated spirals. The head of the linchpin is in the shape of a tiger. It was found together with its counterpart in a tomb containing a ladle of exactly the same form as one found in the tomb of Yu-wang and it is reproduced in Pl. 49: 2. The grave also contained a pair of ting tripods Pl. 46: 3, and a pair of Hu vases, Pl. 49: 1. Length 5.7 cm. Diameter 3.4 cm. Collection H. H. Its counterpart in MFEA. Probably late Huai.

Pl. 16: 6. Of the same form as the preceding but with the small end closed. It is encircled by a raised band decorated with a line of sunk S-curves. Between the band and the flange there is an ornamental band with slanting spirals which form parallelograms. The linchpin ends in a feline head. Length 7.3 cm. Diameter 3.6 cm. Collection B. M. Probably late Huai.

Pl. 16: 7. An almost cylindrical tube encircled by a raised band and completely covered with intaglio patterns. Round the inner part the decoration is composed of »volutes and angles», and round the outer part is a complicated pattern of attenuated S-curves. Length 7 cm. Diameter 4 cm. Collection B. M. Probably late Huai.

Pl. 16: 8. This cap is cylindrical with two raised encircling bands. The flange is wide and thick, and there is a cavetto. From the upper raised ring there projects an angular process, the head of which is formed into the head of some animal (somewhat damaged). The head of the linchpin is in the form of a tiger's head. The cap is decorated with inlay of silver thread and bands of the same metal. The patterns are composed of more or less complicated spirals some of which are combined with »wave crests». Length 8.5 cm. Diameter 3.7 cm. Collection MFEA. Probably late Huai.

Pl. 17: 1. This axle-cap is short and cylindrical and rests on a broad flange. It is decorated with a raised pattern of the comma spiral type. Length 4.4 cm. Diameter 4.5—4.9 cm. Collection MFEA. Huai, probably imported. Fig. 43.

Pl. 17: 2 a. b. These axle-caps are of tin or lead and of the same form as the preceding. They are decorated with meander-like bands, each terminating in a dragon's head, and they have been completely covered with brown lacquer, traces of which still remain.



Fig. 43.

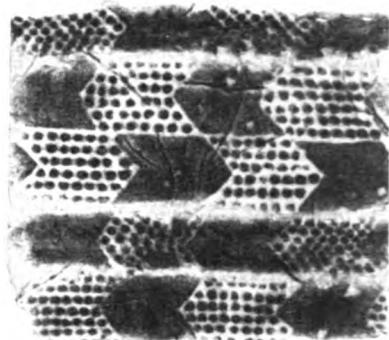


Fig. 44.

The linchpin ends in the head of a tiger. There are several such axle-caps both in the MFEA and in the H. H., and the dimensions are more or less the same. Length 5.5 cm. Diameter 5.3 cm. Late Huai.

Pl. 17: 3. This axle-cap is of the same form as the preceding and is encircled by five bands, two of which are raised. These bands carry an arrow-like pattern, alternately plain and granulated. On the head of the linch-pin there is an animal mask. One of a pair. Length 5.9 cm. Diameter 6.2 cm. Collections MFEA and H. H. Probably late Huai. Fig. 44.

Pl. 17: 4. Of the same form as the preceding. Near the outer edge it is encircled by a raised plaited band. The rest of the surface is embellished with triangular spirals, some of which are formed by bands of scales. A knee-shaped attachment forms a loop between the flange and the side of the tube. This is one of a pair, but the dimensions differ somewhat. The lengths are 5.3 and 5 cm and the diameters 5.7 and 5.2 cm. Collection MFEA, the counterpart in H. H. Late Huai. Fig. 45.

Pl. 17: 5. One of a pair of the same form and embellished with a swastika-like pattern alternating with bands of angular spirals. Near the outer edge is a raised plaited band. Lengths 5.2 cm and 5.3 cm. Diameters 4.9 cm and 5.5 cm. Collection MFEA. Counterpart in H. H. Late Huai. Fig. 46.

Pl. 17: 6. Of the same form as the preceding. It is decorated with a pattern of entwining snakes on a granulated ground. Close to the outer edge there is a raised «string»-pattern band. Length 5.5 cm. Diameter 5 cm. Collection M. M. Huai.

Pl. 17: 7. Quite similar to the above except for the raised band which carries a kaori pattern. Length 4.7 cm. Diameter 5.7 cm. Collection MFEA.

Pl. 18: 1 a. b. c. This beautifully finished finial is one of a pair, and has the shape of a tube, square in cross-section but with somewhat rounded corners. It ends in a cap four sides of which carry raised ornaments. On the underside of the cap there is a stout loop supporting a large, heavy ring. In the upper side of the plain part of the tube there

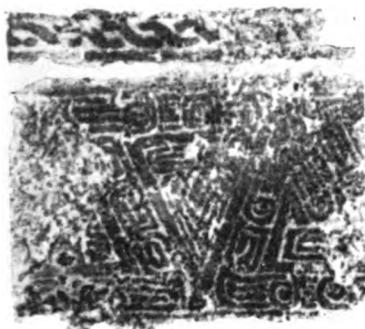


Fig. 45.



Fig. 46.

is a deep and wide incision in the shape of an irregular U. The patterns on the cap together form the head of a monster. There is a pair of slanting eyes with striated eye-lids, and a pair of incurving horns are also represented. The mouth forms a straight line right across the front and continues along the sides. The upper lip is striated, and below the striation many teeth appear interrupted by a long granulated tongue which hangs down. The corners of the mouth are encircled by concentric lines of granulation. The rest of the four sides of the cap is embellished with symmetrically disposed comma spirals, some of them striated, others engraved with the «volutes and angles» pattern. The workmanship of this pair is perfect and could hardly have been surpassed. They were probably intended for chariot poles. They cannot be later than the 3rd century B. C. and owing to the excellence of the workmanship I believe that they date back to the time when Shou-chou was the capital of the Ch'u state. Length 12 cm. The inner dimensions of tube 3.8 cm. Collection B. M.

Pl. 18: 2. A finial of the same type as the preceding but with a part missing. The cap represents a head, but of this there remains only a pair of large, cylindrical eyes and incurving horns and on the two sides the upper and lower jaws, the former curved into spirals. On the rest of the cap there are comma spirals as well as twisting snakes with granulated bodies. On the underside of the cap is a stout loop with a loose ring. Length 8.7 cm. Inner diameter of tube 4.8×4.2 cm. Collection H. H. Late Huai.

Pl. 18: 3. This finial, the outer part of which is missing, has the same form as the preceding ones and is fitted with a cap with raised patterns. The cap has the form of the head of some monster facing the open end of the tube. From the back of the head there extends a neck, which is thick at its base but narrows as it twists, first to the left and then upwards, eventually to serve as one of the two supports for a small, shallow, cylindrical cup, on the outside of which there are three horizontally placed loops. The other support for the cup is a twisted bar, which at its lower end is formed into a head biting over the neck of the monster. The cap occupies about one half of the length of the finial, and, as has already been pointed out, represents the head of some monster. The eyes are raised and cylindrical in shape, and they are framed by a circle of «slanting Z-shaped» figures outside which there is a circle of nodules. The nostrils are also raised and have hollow centres. There are a pair of horns and they are formed by a pair of serpents with coiled

bodies and with their necks and heads raised well above the surface. Each snake has a turned-up snout and pointed ears or horns, and the body is striped longitudinally, plain stripes alternating with granulated ones. The neck of the monster is decorated in a similar manner. Almost at the base of the neck there is a pair of legs beginning as raised spirals. One of the legs is rectilinear and is armed with claws, which grasps the neck of the left snake. The other twists round and grasps with its sharp talons a ring, which unfortunately is defect. We know from another finial, very similar to this one, that this ring supported a loose ring of considerable size. To return to the cap, the portions not occupied by the essential features of the monster are filled with symmetrically disposed comma spirals, which are decorated with incised nodules and representations of scales. The small cup with its three loops is decorated on the outside with comma spirals in relief. The finial was probably intended for a chariot pole, and the small cup might have held plumes or the like. Length 10 cm. Collection MFEA. Late Huai.

Pl. 18: 4. A finial similar to the preceding one with the whole of the socket intact but with the left part, which supported the small cup, missing. The incision on the undecorated part of the tube is not transversal but oblique. The cap has the form of a head, from the mouth of which the tube projects. The ornamental details are far more refined than those on the one above. They are so similar to those on the pair 18: 1 above, even to the form of the eyes with their striated eye-lids, that they must have come from the same factory and were probably made by the same master. Length 14.6 cm. Dimensions of tube socket 3.8×3.8 cm. Collection Mrs. Laurin.

A great many horse bits have been found in the Huai valley, all with an oval loop at each end. These loops were quite wide in order to obviate the necessity of cheek pieces. A few are decorated with incised slanting lines in imitation of ropes, and the incisions occur on the straight bars as well as on the ovals. They imply that before bits of metal were introduced such of rope were employed. Such bits would require cheek pieces, and, although such made of bronze and mostly without bronze bits have been discovered in large numbers further north, I am not aware that any have been encountered in the Huai valley. The reason must have been that they were made of some perishable material such as bone. As a matter of fact such cheek pieces have been found in north Honan.

Pl. 19: 1. A horse bit shaped somewhat like a modern bridoon, although the joint is by no means smooth, being formed by loops of considerable size and perpendicular to one another. The straight bars are of unequal length, and terminate in tiger's heads each one biting over an oval ring having a width of 5 cm. There are slanting grooves on both bars and rings. They are quite close together and imitate a rope. This indicates the origin of the bronze horse bit. Length 22 cm. Collection H. H. Late Huai—early Western Han. In the late David Weill collection there was a similar bit measuring 20.2 cm in length and in the H. H. a plain one 20 cm long. The loops are 4.7 cm wide. In the MFEA there are six Shou-chou bits of similar form, some of them quite plain, others with slanting grooves. The longest is 25.7 cm and the one with the widest loops 5.4 cm in width. None is narrower than 4.2 cm. Late Huai—early Western Han.

Pl. 19: 2. Of the same type as the preceding but with plain loops. Length 17 cm. Width of loop 3.9 cm. Collection H. H. Late Huai—early Western Han.

Pl. 19: 3. This bit differs from the preceding, the junction between rods and loops being stepped. Length 20.5 cm. Width of loop 5.5 cm. Late Huai—early Western Han.

Pl. 19: 4. This bit is composed of a chain with five links, each consisting of two loops with a short bar between. On every bar there is a revolving cylinder studded with knobs. The end loops are remarkably small. This is the only one of this type known to me from Shou-chou. I have, however, obtained several from other parts of China, and I believe that the one from Shou-chou was not of local manufacture. Length 19.2 cm. Formerly collection M. David Weill. Late Huai—early Western Han.

Pl. 19: 5. Three circular rings linked together, the middle one smaller than the others. The smaller one is decorated with a squared »volutes and angles» pattern, the others are plain. Diameters 4.7 and 6.2 cm. Collection H. H. Probably part of a horse's equipment. Late Huai—early Western Han.

Pl. 19: 6. Similar to the preceding. All the three rings are embellished with the »volutes and angles» pattern. Diameters 4.3 and 4.7 cm. Collection H. H. Late Huai—early Western Han.

Pl. 19: 7. A large ring linked to a small one, both decorated like the preceding. Diameters 3.1 and 6.9 cm. Collection H. H. Late Huai—early Western Han. In the same collection there are two more quite similar pairs.

Pl. 19: 8. Ring with a diameter of 6.7 cm and on four sections of the ring decorated with a scale-like pattern. Collection H. H. Late Huai—early Western Han.

Pl. 19: 9. Two small cylindrical tubes side by side and joined by two short fillets. A substantial loop projecting from the lowest one supports a pair of small rings. On the tubes there are raised entwining snakes with broad heads and striped bodies. A similar pattern adorns the loop. Length of tubes 2.3 cm. Inner diameter of tubes 6 mm. Collection H. H. Probably late Huai.

Pl. 19: 10. Similar to the preceding but with one loose ring only. This is decorated on one side with two quadrupeds facing the same direction and gaping over the ring. Their bodies are composed of comma spirals. Length of tube 2.3 cm. Collection H. H. Late Huai.

Pl. 19: 11. The broken ring from a frame like the one above and with the same kind of pattern. Collection MFEA. Late Huai.

Pl. 19: 12. Tubes like 19: 9, but lacking the loose rings, which have been lost. The tubes are decorated with comma spirals with, the innermost windings having been replaced by raised rings. On the small loop a plaited band. Length 2.3 cm. Collection MFEA. Late Huai.

Pl. 19: 13. Like the preceding, except that the small loop is decorated with the herring-bone pattern. Collection MFEA. Late Huai.

Pl. 19: 14. The back view of a trapping like 19: 9. It is decorated with »volutes and angles». Length 2.9 cm. Collection H. H.

Pl. 20: 1. This quite elaborate buckle has the shape of a rectangular frame with two heads on short necks standing back to back on each of the long sides. The one over which



Fig. 47.

the strap was passed is shaped like a bird's head with an abnormally long and slightly curved bill ending in a broad tip. This has the form of an animal's head with round eyes and rolled up snout. Round the eyes of the bird are striated circles. The other head is that of some animal with circular eyes and with the head and neck covered with scale-like representations. The snout is rolled into a spiral and the mouth open, as indicated by the hook-like lower jaw. From the mouth there issues a tube square in cross-section. It expands as it curves upwards until it reaches a vertical position. On the outside of the tube there is a ring with a chain composed of two links which end in a thin ring. The

two sides of the tube that are parallel to the short sides of the rectangle are decorated with intaglio patterns composed of «volutes and angles» as well as the «reversed Z-pattern». Dimensions of frame 5.5×3 cm. Inner dim. of socket 8×8 mm. This buckle must have formed part of a set of harness, and the tube might have held feathers. Collection MFEA. Late Huai—early Western Han. Fig. 47.

Pl. 20: 1 a. This plain buckle with a bird's head standing on one of the long sides was obtained in north China. It has been illustrated here as a prototype. Collection MFEA.

Pl. 20: 2. Buckle of the same type as the preceding with two heads on short necks standing on the middle of the two long sides. Both are bird's heads. One has a very long bill from which a short pin projects. The other head carries in its beak a socket of circular section, which curves upwards and expands somewhat in the process. On the top of this head is a hole with a short swivel chain. The head is decorated with incised spirals. Dimensions of frame 5.1×3.4 cm, inner diameter of tube 1 cm. Collection H. H. In the MFEA there is another, which is an exact duplicate of this one. Late Huai—early Western Han.

Pl. 20: 3. This buckle is of the same type but incomplete in as much as only a short bit of the bent pin remains. The opposing head is that of some animal holding the curved socket in its mouth. In the head there is a hole with a swivel chain composed of two links which end in a small ring. The socket is engraved with spirals between lines of the «reversed Z-pattern». Dimensions of the frame 5.2×3.2 cm. Inside diameter of socket 1 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 20: 4. One of a pair of crudely executed buckles partly coated with black lacquer. The swivel which is missing was on the side of the curving tube. Dimensions of socket 4.5×3.5 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 20: 5. This buckle is of the same type as 20: 2. The head holding the pin is that of a bird, and it is embellished with spirals and granulation. The opposing head is that of a quadruped with small slanting eyes and ears quite similar to those appearing on belt hooks of the elephant group. It is decorated with granulated spirals. The curving tube issuing from its mouth is missing, as is most of the chain. Dimensions of frame 5.8×3.6 cm. Collection H. H. Late Huai—early Western Han.

Pl. 20: 6. This interesting buckle is unfortunately incomplete, and consequently it is difficult to form an adequate idea of what it looked like originally. On one side of the frame there is a quadruped with its head turned around and resting on its back. On the

opposing side there is also a quadruped with gaping mouth and rolled-up snout. It carries a socket on the top of its head, and held a swivel chain in its mouth. A small animal resting on the back of the larger one is an interesting feature. Both animals were richly decorated, but most of the patterns lie hidden under a thick layer of black lacquer. Dimensions of frame 4.2×3.2 cm. Collection MFEA. Late Huai. (King).

Pl. 20: 7 and 8. These buckles are quite plain. On the long side of the rectangular frame there is a swivel hook, and on the opposite side a rod bent into a semi-circle, in which there is a small ring. Collection MFEA. Late Huai – early Western Han.

Pl. 20: 9. A strap terminal cast as a double plate with a space between for a leather strap, which was held in place by four rivets. At one end there is part of a swivel, which once ended in a loop. It carries ornaments in the form of meanders terminating in dragon heads. Dimensions 4.5×2.7 cm. Collection MFEA. Probably late Huai. Fig. 48.

Pl. 20: 10 and 11. Strap terminals of similar form and covered with symmetrically disposed comma spirals in various degrees of elevation. Quite a large number of these have been found at Shou-chou, and some of them still retained bits of leather. All were coated with black lacquer. Dimensions 4.6×3.2 cm. Collections MFEA and H. H. Late Huai.

The subject of belt hooks has already been dealt with by several writers, and it is not my intention to repeat what others have so ably elucidated. I will confine myself to some observations on a few of the most characteristic early types. Before so doing I have to explain certain terms which I have been using in describing all the belt hooks except those of the elephant group. The body is that part of the belt hook from the reverse of which the stem of the stud projects. It continues in a neck, the bent-up part of which forms the head.

One of the earliest and most common types is in the form of an elephant's head with the end of the trunk raised. There can be no doubt that the hooks were made at Shou-chou, or that the originator of the type was familiar with the look of an elephant. The lower part of the «body» certainly does resemble the head of such an animal. The «neck» is segmental in cross-section, and where it extends from the «body» there is an incision on either side. Both are characteristics of the proboscis. The ears are, however, not what we might have expected. Here the artisan used a certain type of t'ao t'ieh horn for his model. The stud is generally at the extreme end of the «body» and often almost abnormally large.

In the course of time the type underwent considerable changes. The incisions disappeared, the «neck» narrowed at its base, the ears became wings, a tail was added, and the metamorphosis of the elephant into a flying bird was complete.

This type of belt hook must have been worn hanging down and served as support for the sword sling or some other object, as has been pointed out by several writers.



Fig. 48.

Although it must have been one of the oldest types employed for such a purpose, other types were used to join the ends of the belt. Some of the oldest were probably quite small, resembling a few of those reproduced in Pl. 28. In W. C. White's Tombs of Old Loyang there is reproduced the bronze figure of a kneeling man wearing a belt with a hook of the type illustrated in Pl. 28: 4; and a small belt hook of the type figured in Pl. 28: 1 had become firmly embedded in a leather belt that was sent to me from China. It was reported to have been found at Ch'ang-sha. Many holes had been punched in the belt, and a transversal slit had been made in the end opposite to the one in which the belt hook was imbedded. The slit was intended for the »head» of the hook, and this mode of hooking on must have been quite common.

Another early and quite rare group is represented by specimens illustrated in Pl. 22: 1—3 and 5. The bodies are formed by pairs of legless dragons with S-shaped bodies. These are incurved and might represent horns. The neck of one of the hooks resembles that of the earliest of the elephant group, and the stud is at the extreme end of the body. This implies that the dragon group and the elephant group were contemporary. The type eventually developed into the kind of bovine head seen in Pl. 22: 4.

The belt hooks reproduced in Pls. 22—24 represent a very numerous and quite early group. The body is composed of a pair or pairs of serpents generally combined with a more or less rudimentary t'ao t'ieh mask. In contrast to the elephant group the serpent group was by no means peculiar to the Huai valley. It had quite a wide distribution. I have obtained examples in North Honan, Shansi and North Shensi.

At least four types may be distinguished. One is characterized by the S-shaped forms of the serpents. This type is related not only to the preceding group but to the elephant group as well, the belt hook reproduced in Pl. 22: 7 being composed of an elephant's head flanked by a pair of serpents. The serpent's heads on two of the hooks are quite broad, and in order to make them appear even broader a pair of horns have been added. This is an embellishment that is absent from all other hooks of the serpent group. Such heads are commonly met with in Chinese art and occur already as glyphs on oracle bones from Anyang. We also find them in Huai art, for instance, on a well-known type of axle cap from Shou-chou as well as from several other localities. It also occurs on a bowl-shaped vessel of the Hsin-chêng hsien find, where serpents with just such heads form one of the main motifs.

The body of another type is composed of pairs of coiled serpents on either side of a t'ao t'ieh mask reduced to eyes, nostrils and, occasionally, ears. The contours of the body are often made so as to resemble those of a t'ao t'ieh mask. Raised rings and cup-shaped protuberances play an almost dominant part of the design. They constitute the eyes, nostrils and ears of both the serpents and the mask. Some of the hollows may have held turquoise, as is evidenced by the belt hook in Pl. 24: 2.

Although eyes with small hollow centres are frequently met with in Chinese art, the hollows are never obtrusive as they are on the belt hooks. We must go to the art of the Ordos to find anything similar, a fact that indicates the source of this type of ring-shaped pattern.

At Yü-lin fu in North Shensi and on the border of the Ordos desert I bought a belt hook of the coiled serpent type that was similar to some that I had acquired at Shou-chou. There was a difference, however, and that was in the execution. Whereas those from Shou-chou might be regarded as masterpieces of precision, the one from Yü-lin fu was very coarse and carelessly executed. It is inconceivable that it could have been turned out by a Shou-chou artisan. To account for the great similarity of style we must assume that some belt hook from the north reached Shou-chou, where it served as a model for a new type, or *vice versa*. I have already indicated why I regard Shou-chou as the receiver.

The belt hook reproduced in Pl. 24: 1 is a typical nomad hook, but nevertheless it was reported to have been found in the Huai valley. It is remarkably coarse, but it did influence the Shou-chou workers, as pointed out in my descriptions.

The body of another type of serpent hook is composed of two pairs of snakes, the upper and larger pair forming what resembles the letter C. This pair formed the inward-curving horns of the t'ao t'ieh mask that occupies the central part of the body.

Pl. 21: 1. Of all the elephant hooks that I have examined this one appears to be the earliest. The upper part of the trunk has the characteristic features of an elephant's proboscis, with incisions close to the head to mark where the tusks should have been. It is also segmental in cross-section. The eyes and the forehead resemble those of an elephant, though the ears do not. They have been borrowed from the head of some t'ao t'ieh. Their contours are formed by double raised lines, and on the inner part of the ear are four groups of angles forming a cross. The stud is large and oval in shape. Length 5.2 cm. Collection B. M. All the hooks in this plate except the last two probably 3rd century B. C.

Pl. 21: 2-6. These belt hooks are of the same type as the preceding but the »flaps» of the trunk are not so pronounced. The ears of two of them are decorated with the cross-pattern. The studs of two are large and oval; on two they are small and circular.

Pl. 21: 7. The trunk is quite wide as it leaves the head, but there are no gaps. Along the middle of the trunk there is a ridge. The ears are plain, and the stud small and circular.

Pl. 21: 8, 9. The trunk of these belt hooks are of fairly even width.

Pl. 21: 10. The trunk is of even width. The ears are decorated with hatchings and the stud is small and circular.

Pl. 21: 11. The ears are decorated with groups of hatchings. Above the eyes are striated ridges and on the upper part of the head nodules. Length 3.2 cm. Collection B. M.

Pl. 21: 12. Above the eyes there are striated arcs. The stud is large and oval. Length 3.4 cm. Collection B. M.

Pl. 21: 13. This belt hook is quite similar, though the stud is almost circular. Collection MFEA.

Pl. 21: 14. The forehead and the stem of the stud are decorated with the herring-bone pattern. Above the eyes are broad striated eyebrows. The stud is of medium size and the shank which connects it with the head does not, as on other elephant hooks, proceed from the top of the head but is placed under the centre of it. This is probably an indication that it is of somewhat later date. Length 3.6 cm. Collection H. H.

Pl. 21: 15. The ears are quite small. The head is so worn that the patterns, if any, have been obliterated. The trunk is a segment in cross section. The stud is at the top of the head. It is oval and fairly large. Length 4.2 cm. Collection MFEA.

Pl. 21: 16. The ears are remarkably small. The button is oval and the trunk quite long and trapezoidal in cross-section. This belt hook must be somewhat later than the preceding ones. Length 5.2 cm. Collection H. Mjt.

Pl. 21: 17. The ears are large in comparison with the head and granulated. The stud stem is herring-bone patterned, and the stud is circular and fairly small and is placed under the head. Length 3 cm. Collection H. Mjt.

Pl. 21: 18. This belt hook represents a flying animal. Its body is long and narrow and is decorated with two lines of granules. The wings resemble quite closely the ears of the elephant hooks. Their borders are wide and granulated. Length 3.3 cm. Collection MFEA.

Pl. 21: 19. This belt hook is related to the preceding, from which it was derived. The head of the elephant has been transformed into that of a t'ao t'ieh. The ears are granulated and have begun to take on the character of wings. A lyre-shaped, striated tail has been added. The stud is under the centre of the head. The «neck» is segmental in cross-section. Length 5.2 cm. Collection MFEA.

Pl. 21: 20. Similar to the preceding. The tail ends in an arch which connects the two halves of the cloven tail. The neck of the belt hook is a segment in cross-section. Length 5 cm. Collection B. M.

Pl. 21: 21. Of the same type as the preceding but far more elaborate. The wings have very little that reminds one of elephant's ears. They have developed into a fair representation of wings, and are decorated with the «volutes and angles» pattern in addition to striated bands. Between the wings there is the head of a t'ao t'ieh with rounded forehead, broad nose and large, pointed ears. The stud is under the middle of the «body». Length 5 cm. Collection MFEA.

Pl. 21: 22. This is a more elaborate and later version of the preceding. Only a pair of raised rings at the base of the neck indicates that a mask was intended. Between the eyes there are representations of scales. The wings are striated, and where the tail curves round there is a scale pattern. The small stud is not far from where the neck emerges from the body. The top of the neck is keeled. Length 5.2 cm. Collection MFEA. In the same collection there is a belt hook fairly similar to this one. The wings are similar and so is the lyre-shaped tail. The circular rings are also present, but they do not represent eyes and are simply ornamental. On the neck are modelled the head and neck of a bird with a long bill from which the neck proper projects. It was obtained in Kai-fêng fu and is probably of northern origin.

Pl. 22: 1. The body is formed by a pair of dragon-like reptiles seen in profile. Their bodies are twisted into S-shape, possibly to represent a pair of incurved horns, and are striped longitudinally, plain ones alternating with granulated. The neck of the belt hook has exactly the same shape as the trunk of the belt hook reproduced in Pl. 21: 1, an indication that the two might be contemporary. The stud is placed at the top of the body and is fairly large. Length 5.3 cm. Collection MFEA. The belt hooks in this plate probably date in the 3rd century B. C.

Pl. 22: 2. The body has the same form as that of the preceding. The reptiles, although similar in form, are differently conceived, the bodies being embellished with the volutes and angles pattern. The neck is trapezoidal in cross-section. The stud is under the centre of the body. Length 4.7 cm. Collection MFEA.

Pl. 22: 3. The body is composed of a pair of reptiles or fishes with S-shaped bodies thus forming incurved horns. The eye-balls are circular and protuberant, and the head resembles that of a fish. The neck is a segment in cross-section and the stud is quite large. Length 7.4 cm. Collection B. M.

Pl. 22: 4. A simplified version of the preceding. The body has now the form of the head of some bovine animal with incurved horns. Each eye is formed by two engraved, concentric circles. The eye, however, serves another purpose as well. It forms the head of a lizard, the body of which is composed of two depressed lines which follow the contours of the horns. There are also two pairs of V-shaped legs. On the heads are long filaments. The stud is under the centre of the body. The neck is segmental in cross-section though only slightly so. Late 3rd or early 2nd cent. Length 4.1 cm. Collection MFEA.

Pl. 22: 5. The body is formed by a pair of dragons of the same shape as those on 22: 1. Their tails are missing. The bodies are striped with granulated bands. The base of the neck resembles those of the belt hooks of the elephant group, and the neck is a segment in cross-section. The stud is large and circular. Length 5.3 cm. Collection H. Mjt. (King).

Pl. 22: 6. The body is composed of two snake-like reptiles, which together form a figure resembling the letter X. The heads are very broad indicating a poisonous variety of serpent, and to make them look even broader they are provided with horns which form a continuation of the heads. The very same kind of serpent's head occurs on a Lei from the Hsin-chêng hsien find. The bodies are striped longitudinally. The stud is C-shaped. Length 2.5 cm. Collection H. H.

Pl. 22: 7. The lowest part of the body is shaped like an elephant's head, and the neck resembles its trunk and is segmental in cross-section. Above the forehead are two *magatama*-like patterns in rounded relief, and what they represent will become obvious when the belt hooks reproduced in 22: 8, 9 and 10 are described. At the very top of the body there is a curious protuberance, but as it is badly corroded it is impossible to make out what it is supposed to represent. The central portion of the body is flanked by two S-shaped serpents similar to those on the preceding. The horns are, however, slightly different and resemble the horns of a certain type of t'ao t'ieh head. The stud is large and circular and placed under the middle of the body. Length 4 cm. Collection H. H.

Pl. 22: 8. Although of the same type as the preceding, this belt hook differs in several respects. The S-shaped serpents are of the same form but their bodies are not striped but

granulated. The heads are very broad but are not horned. The eyes are placed almost at the nose, and they are executed as cup-like protuberances. There are a pair of nostrils as well, and they are similarly conceived. Just below the neck of each serpent the head of a smaller serpent appears. The front part of the body was conceived by the artisan as being covered by the body of the larger reptile, but its tail appears in the middle of the body of the belt hook, and has the form of a *magatama*. Just above where the body merges into the neck there are the protuberant eyes and rolled-up nose of a t'ao t'ieh. The neck is rectangular in cross-section. The stud is placed not far from the top of the body. Length 5.4 cm. Collection MFEA.

Pl. 22: 9 and 10. Two fairly similar belt hooks, both with large studs. Collection MFEA.

Pl. 22: 11. The upper part of the body is composed of two pairs of serpents with granulated bodies and large protuberant eyes with hollow centres. The upper and larger pair might be regarded as incurved horns, and the two serpents together form the letter C. Each serpent of the lower pair is S-shaped. The upper pair probably constitute the horns of a t'ao t'ieh, the only other salient feature of which is a pair of cup-shaped eyes. The neck is rectangular in cross-section, tapering, and ends in a sharply pointed hook. The stud is under the middle of the body and is fashioned into a mask with incurved horns which meet at their tips. Length 6.7 cm. Collection MFEA.

Pl. 22: 12. Similar to the preceding. The pattern, however, is partly in open-work, and the head of the t'ao t'ieh ends in a peak. Length 6.2 cm. Collection B. M.

Pl. 22: 13 a and b. The front and back of a similar belt hook. Collection MFEA.

Pl. 23: 1. A small variant of the preceding and much worn. The stud is fairly large and under the middle of the body, and the neck is a segment in cross-section. Length 4.3 cm. Collection MFEA. The belt hooks in this plate probably are from the 3rd century B.C.

Pl. 23: 2. This belt hook is another and later version of the preceding ones. The pair of upper serpents with their incurved bodies have been retained, but the lower and smaller pair have been replaced by a pair of legs which form the forelegs of some reptile, possibly a tortoise. The creature has quite small eyes, each one in the form of a cup-like protuberance. The body is decorated with stripes, alternately plain and granulated. Its body ends in what resembles the tail of a tortoise. The neck is long, of even width and rectangular in cross-section. The bent-up part of the hook is also long, and shows considerable wear. The stud is large and circular. Length 7.1 cm. Collection MFEA.

Pl. 23: 3. This is another version of the preceding. The legs have disappeared and the feet are represented by raised, circular knobs. The entire body is granulated. Collection MFEA.

Pl. 23: 4. The body of this belt hook is formed by a pair of serpents, the bodies of which are tied into loops. Their heads are pointing towards the neck. Almost in line with the heads there is a pair of cup-shaped eyes. The body of the belt hook terminates in the usual triangular peak. The neck is quite short and rectangular in cross-section. The stud is under the middle of the body. Length 3.4 cm. Collection H. Mjt. (King).

Pl. 23: 5. This is a crudely made belt hook, the body of which is composed of a pair of S-shaped serpents on either side of a straight-bodied one, the tail of which curves back-

wards to serve as support for the stud. The neck is quite long, and on its inner part it carries a plaited band. There is a swelling where this pattern ends, and it is possibly intended for a nose. This belt hook is probably not of local origin. Length 9 cm. Collection MFEA.

Pl. 23: 6 a and b. Two views of a belt hook, the body of which is formed by two pairs of coiled serpents, the lower pair covering portions of the bodies of the upper pair. The tails of the latter project from under the bodies of the lower pair and form hooks. The eyes of the reptiles are cup-shaped and their bodies are adorned with two longitudinal lines of granulation separated by a plain band. Below the serpents there are two pairs of raised rings, the one just above the other. They constitute the eyes and nostrils of what might represent the head of a t'ao t'ieh. The eyes of the hook proper are also raised rings. The back of the stud has the form of a coiled serpent. Length 4.4 cm. Collection H. Mjt.

Pl. 23: 7. Similar to the above except for the t'ao t'ieh mask, which is provided with a bent-up snout. The neck is long and narrow and the bent-up part is missing. Length 5.5 cm. Collection H. Mjt.

Pl. 23: 8—13. Variants of the preceding belt hooks varying considerably in size, the longest measuring 7.3 cm and the shortest, the property of H. Mjt., only 2 cm.

Pl. 23: 14. This belt hook differs somewhat from the preceding ones, the contours of the body being similar to those of a t'ao t'ieh head. The neck is long and flat. The bend of the hook is much worn, as is also the top of the body. Length 4.4 cm. Collection H. Mjt.

Pl. 23: 15. The body is composed of two pairs of coiled serpents. The surface is much worn and the bent-up part is missing. Collection H. H.

Pl. 23: 16. The body is composed of two pairs of coiled serpents, which form a square with rounded corners. The neck is rectangular in cross-section. The surface is much worn. Length 3.7 cm. Collection B. M.

Pl. 23: 17. The body is composed of two pairs of serpents, the lower pair of which are rudimentary. The mask between them has been reduced to a pair of eyes and also what probably represents teeth. The neck is rectangular in cross-section and long. Length 5 cm. Collection M. M.

Pl. 23: 18 a and b. The body is composed of a tortoise in the round between two pairs of serpents. The stud is square and bears the character wang (king). The combination tortoise and serpent is quite common in Han art and invariably stands for north and yin. Whether this holds good when the tortoise is combined with four serpents is doubtful. Length 3.7 cm. Collection H. Mjt. (King).

Pl. 23: 19. The body is composed of two pairs of serpents with bodies that are far more contorted than on the preceding belt hooks. The body is partly in open-work and possesses the contours of those of a t'ao t'ieh mask. The stud is of medium size and is placed just under the centre of the head. Length 6.2 cm. Collection MFEA.

Pl. 23: 20. The body is formed by two pairs of serpents. The stud is large and oval. Collection MFEA.

Pl. 24: 1. The belt hook is typically Ordos not only in style but in execution as well, being quite carelessly made. I believe that it was made in the North, but, as it was reported as having been found in the Huai valley, it has been included. The body is in the shape of the head of a fox carrying in its mouth a small loop, to which one end of a chain was originally attached. On the lower side of the neck of the belt hook is the S-shaped body of a serpent, below the head of which there is another loop for the other end of a chain. The eyes of both the fox and the serpent are cup-shaped protuberances, and the head of the fox is granulated and the body of the snake scaly. It is a typical Ordos belt attachment of a kind that influenced the belt hooks in the Huai valley. Length 6.7 cm. Collection H. Mjt. Probably 3rd century B. C. (King).

Pl. 24: 2. The body is composed of two pairs of serpents superimposed on a t'ao t'ieh head. The cup-shaped eyes are set with pieces of turquoise, and the same material also fills other cavities. On the lower side of the neck there is a wormlike attachment, the presence of which would have been impossible to explain if we had not seen the preceding belt hook. An intermediary stage is found on another belt hook, quite similar to this one but with a snake attachment instead of a worm. The snake on the neck did not serve any purpose whatsoever, not even that of an ornament. For no apparent reason it was taken over from some Ordos belt hook. It should be added that the snake is of the same form as the Ordos one. The two belt hooks are in the collection of H. Mjt. The one not reproduced was not obtained in the Huai valley but purchased in Kai-fêng fu and probably came from Lo-yang. The length of the Shou-chou belt hook is 9.6 cm. 3rd century B. C.

Pl. 24: 3. The upper part of the body is composed of a pair of coiled serpents with their heads pointing in the opposite direction to the neck. The bodies are decorated in the usual way, and the eyes are raised, with hollow centres. Their tails point outwards, and in line with them there is the figure of a tortoise in the round. The neck is long and narrow. Length 7.6 cm. Collection H. Mjt. 3rd century B. C. (King). In the MFEA there is one of the same kind though, to judge from the patina, it is from some other locality.

Pl. 24: 4. The outer part of the body is composed of two serpents in S-form, and the space between them is filled with various spirals. The heads of the serpents are long and pointed, and the eyes are of the usual form. Length 6.3 cm. Collection MFEA. 3rd century B. C.

Pl. 24: 5. This belt hook shows a curious combination of a lizard and a pair of serpents. The middle part is spool-shaped and represents a legless lizard. The eyes at the extreme end are incised circles. It is flanked by two serpents, each coiled into a square with tails pointing away from the bent-up part. Both lizard and serpents are partially covered with granulation. Length 5.3 cm. Collection H. Mjt. 3rd century B. C.

Pl. 24: 6. The body is composed of a pair of wings with somewhat raised edges. The stalk for the stud is at the extreme end of the body. The stud is oval and fairly large. The head is formed by the broad head of a serpent with globular eyes. Length 4.8 cm. Collection MFEA. 3rd century B. C.

Pl. 24: 7. The body is in the shape of a fly, and the back of the body curves downwards and ends in a small stud. The neck is long and narrow. Length 5.9 cm. 3rd or early 2nd century B. C.

Pl. 24: 8. The body is formed by the head of a t'ao t'ieh with wing-like ears. The neck is short, rectangular in cross-section and fairly broad. Length 3.8 cm. 3rd or early 2nd century B. C.

Pl. 24: 9. The body is formed by a pair of wings folded back. The neck is remarkably long and slender and ends in a long hook, which makes a sharp angle with the neck. Length 8.4 cm. Collection B. M. 3rd or early 2nd century B. C.

Pl. 24: 10, 11. Two examples of a very numerous class, mostly from Shou-chou. The whole hook has the form of the letter T. Collection MFEA. 3rd or early 2nd century B.C.

Pl. 24: 12. This belt hook is curiously shaped and coarsely cast. The body is formed by a pair of outward-curving horns with a pair of protuberant eyes. At the extreme end of the body there is a curved stem ending in a large stud. The neck is short and broad. Probably 3rd century B. C.

Pl. 24: 13. The body is broadly elliptical and composed of a head and what resembles the loop of a knife, the contours of which are marked by lines of granules. The eyes of the head have the form of a raised ring. In the centre of this head is a diamond within a frame of granules. The neck is thick and rectangular in cross-section. The stud is under the centre of the head. Length 4.8 cm. Collection MFEA. 3rd or early 2nd century B. C.

Pl. 24: 14. This belt hook is a late version of a common type, represented in the MFEA by a number of specimens which, however, are from more northerly regions. What the body of the belt hook represents is an animal's head with prominent eyes close to the neck and a pair of eyebrows resembling horns, which together with these form an oval ring. The back of the stud is decorated on some of them with a three-armed cross, on others with a ring of granules. The body of this belt hook has lost all semblance of a head, the eyes having been left out. The neck is long and slender and the stud small. Length 6.7 cm. Collection MFEA. 3rd or early 2nd century B. C.

Pl. 24: 15. This belt hook has the form of a highly stylized bird with a slightly spread tail. The type seems to have been quite common in the country north of the Huai valley, though it is the only one from that locality known to me. Length 3.3 cm. Collection MFEA. 3rd or early 2nd century B. C.

Pl. 25: 1. This belt hook has the form of a highly stylized bird with wings spread out in flight and a spiral-shaped tail. The edges of the «body» are raised, forming a frame. The space within the frame is filled with representations of feathers. The stud is under the centre of the body. Length 7.4 cm. Collection H. H. When in my Peng-pu days I purchased this belt hook, the Shou-chou dealer volunteered the information that it came from the same grave as those reproduced in Pls. 29: 2, 31: 1 and 31: 3. MFEA has a similar one reported to have come from Shansi. Probably early 2nd century B. C.

Pl. 25: 2. The body has the shape of a flying creature, perhaps a bat. The nose is broad and flat, the eyes, which have long, incised corners, are sunk into the head. The wings are reminiscent of those of the preceding belt hook and asymmetrical. Each wing ends in a long streamer, one curving inwards and resting on the wing. The tip of the other curves outwards and forms a hook. The top of the head is heart-shaped. The surface is much worn and shows signs of having been granulated. The neck is rectangular in

cross-section and tapering. The bent-up part is missing. Length 6.2 cm. Collection MFEA. The museum owns two others of the same type, one of which is richly inlaid with turquoise. The provenances of both are unknown. Probably second half of 3rd century or early 2nd century B. C. (King).

Pl. 25: 3. This belt hook is in the form of a flying t'ao t'ieh with ear-like wings and a sharp ridge along the middle of the body. There are two shallow cavities, one on either side of the ridge, and they were probably set with turquoise. There is another and smaller hole at the base of the neck. The surface is so worn that the punctated patterns cannot be made out. We know from other quite similar specimens that they formed arabesques, and that the belt hooks must have been gilded. The neck is narrow and thick with a rounded upper surface. Length 5.7 cm. Collection MFEA. Probably late 3rd or early 2nd century B. C.

Pl. 25: 4. The body represents the head of a monster with the beak of an owl, protuberant eyes under heavy lids and feline ears. From the top of the head there project two horns side by side. They form the neck and eventually merge into one. On either side and from horn to ear there proceeds a curious looking appendage, which curves round so that the two meet. Length 8.3 cm. Collection B. M. Probably late 3rd century B. C.

Pl. 25: 5. The body of this small belt hook apparently represents a mask. The protuberant eyes form the windings of spirals, which terminate on the upper part of the body, where they are joined by other spirals curving downwards. Length 2.8 cm. Collection B. M. Late 3rd or early 2nd century B. C. The MFEA possesses a couple of small belt hooks obtained in Shansi, the spirals of which are formed by snakes. Our belt hook may well be a misinterpretation of such a one.

Pl. 25: 6. This belt hook is of a fairly common type, occurring not only in the Huai valley but also in other parts of North China. The body consists of a channel-shaped centre flanked by a pair of wing-like excrescences, and it is decorated with incised curves of the »volutes and angles» type. The neck is short and trapezoidal in cross-section. The stud is under the extreme end of the body. Length 3.2 cm. Collection MFEA.

Pl. 25: 7. The body is similar to that of the preceding. The neck is long and narrow and it is rectangular in cross-section. Length 6.5 cm. Collection MFEA.

Pl. 25: 8. Similar to the preceding. Length 4.3 cm. Collection MFEA.

Pl. 25: 9. The body is T-shaped and it is decorated with symmetrically arranged spirals. The neck is long and slender, and it is square in cross-section. The bent-up part has been lost. Length 5.7 cm. Collection H. Mjt.

Pl. 25: 10. The body is in the form of a t'ao t'ieh head with pointed forehead, and it is decorated with spirals, striation and granules. The neck is long and narrow and it is rectangular in cross-section. The stud is under the centre of the body. Length 6 cm. Collection B. M.

Pl. 25: 11. Similar to the preceding. Length 3.8 cm. Collection MFEA.

Pl. 25: 12. Of the same form as the preceding and made of silver. The body is decorated with spirals. Length 6.1 cm. Collection C. K.

Pl. 25: 13. Similar to 25: 10. Length 5.5 cm. Collection MFEA.

Pl. 25: 14. The body is in the form of a bovine head with short inward-curving horns and granulations on the forehead. The neck is long and narrow, and it is rectangular in cross-section. Length 4.3 cm. Collection H. Mjt.

Pl. 25: 15. A stylized version of the preceding. The short horns point straight up. Length 6.2 cm. Collection H. H.

Pl. 25: 16. A stylized version of 25: 14. The horns are formed by raised spirals, and the body is criss-crossed. Length 5.8 cm. Collection H. Mjt.

Pl. 26: 1. This belt hook is asymmetrical and in the form of a hydra perched on top of an oblique T. The bent-up part is missing. The ends of the two arms forming the T have the shape of squared spirals. It has been gilded. The belt hooks in this plate probably are late 3rd century or 2nd century B. C.

Pl. 26: 2. This belt hook is of the same type as the preceding. The upper part of the neck is channel-shaped and has been set with paste or turquoise. Length 9.5 cm. Collection H. Mjt. (King.)

Pl. 26: 3. The body is in the form of an animal with contorted body. The neck is long and flat. Length 10.1 cm. Collection B. M. (King).

Pl. 26: 4. On the middle of the body and just above the stud there are the slanting eyes and the broad nose of some animal. The rest of the body is composed of hooks and C-shaped curves forming a complex figure. It has been gilded, and certain portions were inlaid with paste or turquoise. Length 7.5 cm. Collection H. Mjt.

Pl. 26: 5. This belt hook has the shape of a monkey, its right hand grasping a horizontal bar, the left one stretched right up to form the neck. The bent-up part is missing. Length 14 cm. Collection O. S.

Pl. 26: 6. It has the form of a lizard with contorted body and its back resting on a narrow seat. The bent-up part is missing. Length 15 cm. Collection O. K.

Pl. 26: 7. The body is in the shape of a climbing hydra and is inlaid with pieces of turquoise. Length 9 cm. (King.).

Pl. 26: 8. The body has the form of a cat-like animal, whose body twists round and is decorated with spirals. The neck is rectangular and the bent-up part angular. Length 5.5 cm. Collection MFEA.

Pl. 26: 9. The strongly contorted body of a hydra. The stud is square and decorated on the underside with an intaglio animal.

Pl. 26: 10. The part of the body from which the neck projects has the form of a head with large, slanting eyes, horns rolled into spirals and a «herring-bone» pattern on the forehead. The rest of the body is formed by the bodies of twisting reptiles with pairs of legs and bands of granules. The back of the stud is decorated with three commas and granulation. Length 8 cm. Collection MFEA.

Pl. 26: 11. The body forms a complicated pattern of interlacing reptiles with broad heads and comma-shaped horns perpendicular to the bodies. These are filled with four lines of granules. The part of the body from which the neck projects is somewhat damaged, and the ornamental details blurred. It seems to be a head with comma-shaped horns. Length 8.9 cm. Collection MFEA.

Pl. 26: 12. It has the form of a coiled lizard with crested head and the tail rolled into a spiral. The mouth of the lizard forms a loop, which replaces the bent-up part. Length 3.7 cm. Collection MFEA.

Pl. 27: 1. This belt hook is in Ordos style. It has the form of a walking dragon, whose tail forms the bent-up part. The horns are long and somewhat curved. On the neck and body there are horn-like projections and in the rear part a large, heart-shaped perforation. There is also a rudimentary wing, and on the rear part a chequered pattern. Length 12.5 cm. Collection H. H. A similar belt hook is figured in Pl. XIII of Die Agraffe und Ihre Stellung in der Altchinesischen Kunstgeschichte by Tosio Nagahiro (Kyoto 1943). They are so similar that we must assume that the same bronze master made them both. The belt hooks in this plate probably are 3rd and some possibly early 2nd century B. C.

Pl. 27: 2. This belt hook is of Ordos type and is in the shape of a walking tiger, from the rear part of which the belt hook neck with its hook projects. The body is decorated with depressed lines, which follow the contours of the animal, and from which spirals and hooks branch off. The stud is under the centre of the body. Length 12.5 cm. Collection B. M.

Pl. 27: 3. This belt hook has the form of a recumbent tiger, whose head is turned so as to rest on the back. The neck of the hook extends from the neck of the beast, and its inner end is fashioned like a hand, which has got a firm grip round the neck of the tiger. It is of Ordos type. Length 6.3 cm. Collection H. Mjt.

Pl. 27: 4. This belt hook also portrays a tiger which, however, has been quite differently conceived and is far more stylized. The surface is more or less flat and covered with sunk spirals, which seem to have been inlaid. Length 7.7 cm. Collection B. M.

Pl. 27: 5. This belt hook also has the form of a tiger. It is, however, in a crouching posture, and the head is of a reptilian nature. The haunch, shoulder and legs have been plastically treated, and in each there is a circular depression into which pieces of turquoise must have been set. Inside the contours of the beast there is a striated band. Length 7 cm. Collection MFEA.

Pl. 27: 6. This belt hook is in all essentials similar to the preceding. There are two circular depressions, and the body is filled with lines of granules. The bent-up part is missing. Length 6.3 cm. Collection MFEA.

Pl. 27: 7. This belt hook is also in typical Ordos style and depicts in a realistic way a hind being attacked by a beast of prey, probably a tiger. The beast is biting over the back of the hind and has its front paws buried in the flesh of its prey. This is a well-known nomad motif, but the execution of this belt hook is more realistic than that on Ordos objects. This hunting scene extends from the forked part of the neck. Length 6.3 cm. Collection MFEA. A similar belt hook is in the MFEA collection.

Pl. 27: 8. This belt hook has the shape of a hind with its head turned back and the legs tucked up under the body, which is covered with pear-shaped patterns, a subject that has been discussed by Karlgren in New Studies on Chinese Bronzes BMFEA 9, p. 102. The neck is missing. Collection MFEA.

Pl. 27: 9. This little belt hook has the shape of a resting camel with its head turned back so as to form the hook proper. The metal is white. Height 2.5 cm. Collection H. H.

Pl. 27: 10. This belt hook is also of white metal and came from the same tomb as the preceding. It has the form of a bird of prey carrying a pearl or an egg in its beak and with its wings spread for flight. There is a ring at the base of the bird's neck to represent a collar, and the sides of it are granulated. The head is turned back to form the hook proper. The MFEA has many similar belt hooks, all of which came from northern Shensi on the borders of the Ordos. Height 2.5 cm. Collections H. H.

Pl. 27: 11. This belt hook represents the strongly contorted body of what appears to be a bear. The head of the beast is seen in profile, and there are two paws, which seem to claw the body. In front of the head is a small snake with an S-shaped body. On the body of the bear there are raised S-shaped curves and »volutes and angles». Length 7.7 cm. Collection MFEA.

Pl. 27: 12. This belt hook has the form af an eared lizard, the tail of which forms the neck of the belt hook. Its body is sinuous and is completely filled with hatchings similar to those that occur on mirrors of the 2nd century B. C. On the neck and the legs are scaly representations, and on the upper part of the legs there are spirals. The nose of the lizard is turned up. Length 9.7 cm. Collection MFEA. (King).

Pl. 28: 1 and 2. The two belt hooks are of types that are numerously represented in the MFEA. Generally they are quite plain and it is therefore difficult to date them. They might be anything from the 3rd century B. C. well down into the Han era. Many served to unite the two ends of the belt. Collection MFEA.

The belt hooks in this plate date from late Huai probably down into the 2nd century B.C.

Pl. 28: 3 and 4. These two belt hooks represent types that do not appear to have been common. Only a few occur amongst the several hundreds of belt hooks that I have collected. Collections MFEA and H. H.

Pl. 28: 5—8. These belt hooks represent another numerous class, generally of small dimensions and with a flat upper surface decorated with spirals of various kinds. They vary considerably in size, the longest having a length of 5.7 cm. Collection H. Mjt.

Pl. 28: 9. This belt hook is of an unusual type, its square stud being considerably larger than its body, which is almost hemispherical and decorated with spirals in pairs. Collection B. M.

Pl. 28: 10. The body is plain with curved upper surface and straight sides. On the underside of the stud there is a beautifully executed intaglio bird with curved beak. The bent-up part is missing. Length 5.7 cm. Collection MFEA.

Pl. 28: 11. The body is hemispherical, and the neck continues on it as a ridge. It probably represents a strongly conventionalized bird. Length 2.7 cm. Collection MFEA.

Pl. 28: 12. This belt hook has a rounded upper surface decorated with graceful intaglio curves originally inlaid with threads of silver. Length 8.1 cm. Collection H. H.

Pl. 28: 13. The greater part of this belt hook has the form of a spoon handle. The upper surface is well rounded and decorated with patterns in silver inlay and of types that we find on Shou-chou mirrors of the 2nd century B. C. Collection B. M.

Pl. 28: 14. A perfectly smooth belt hook, the body of which is hemispherical in cross-section. On either side of the neck there is an intaglio spiral. The stud is close to the end of the body. Length 8.4 cm. Collection H. Mjt.

Pl. 28: 15. Small and much worn and with rounded top. On the sides are volutes and angles. Length 3.8 cm. Collection MFEA.

Pl. 28: 16. The body is thick and narrow with the upper surface slightly rounded and the sides square cut. The bent-up part is rather long, as is also the bill of the bird's head, that forms the bent-up part. Length 4.3 cm. Collection H. H.

Pl. 28: 17. The half of a belt hook probably used as a tally. On the inside are two short lugs that fitted into corresponding hollows in the other half. Length 3.3 cm. Collection H. Mjt.

Pl. 28: 18. In the shape of a bird with a very long neck. The stud lies well back and has an unusually long shank. Length 2.9 cm. Collection MFEA.

Pl. 28: 19. This belt hook belongs to a type the bent-up part of which is remarkably long and angular at the bend. The stud is quite far back and of considerable size. Length 5.3 cm. Collection H. Mjt.

Pl. 28: 20. Similar to the preceding. Length 7.7 cm. Collection H. H.

Pl. 28: 21. Of the same type as the preceding. The long and high bill is decorated with engraved spirals. The stud is well back. Length 4.3 cm. Collection MFEA.

Pl. 28: 22. A roughly cast belt hook in the shape of a bird with striated wings and tail. Length 4 cm. Collection MFEA.

Pl. 28: 23. This remarkable belt hook possesses several interesting features, the most important being the enormous bill which dominates the hook. The body is thick, and the stud curiously small. The belt hook is decorated with patterns in silver inlay. The most important decor is composed of attenuated S-curves, one bisecting the other, a sign of a Han date. Length 6.5 cm. Collection B. M.

Pl. 28: 24. This belt hook has a beak almost as long as that of the preceding. The neck, however, is not angular where it bends to form the hook, but forms a graceful curve. It is decorated with a spiral pattern in silver inlay, very little of which remains. Collection MFEA.

Pl. 29: 1. The belt hook is formed of a bar curved in profile and more or less semi-circular in cross-section. The hook proper has the form of the head of a bird of prey with long, pointed ears and curved beak, which holds a rounded object. The two sides near the head are decorated with hooked curves intersected by attenuated S-curves and

surrounded by curved hatchings, all in intaglio fields. Length 11.7 cm. Collection MFEA. The belt hooks in this plate probably are from the 2nd century B. C. Fig. 49.

Pl. 29: 2. Similar to the preceding and probably made by the same artisan. It is reported to have been found together with the belt hooks reproduced in Pls. 25: 1, 31: 1 and 3. Length 9.8 cm. Collection H. H.



Fig. 49.

Pl. 29: 3. Similar to the preceding.

Pl. 29: 4. Similar to the preceding ones but with slightly different patterns on the neck. Length 11.2 cm. Collection B. M.

Pl. 29: 5. Of the same type as the preceding ones. The patterns on the sides of the neck are composed of continuous S-curves.

Pl. 29: 6 a and b. The bent-up part is similar to that of the preceding belt hooks. The body is a segment in cross-section. There are a pair of wings, and their feathers are marked by oblique lines. Length 10.5 cm. Collection H. H.

Pl. 29: 7. The plain body is oval in cross-section. The bent-up part is badly worn. Length 10.7 cm. Collection MFEA.

Pl. 30: 1. The hook proper has the shape of a snake's head. The other end of the belt hook also represents a reptilian head. It is quite broad and is provided with the usual pair of pointed ears. The body is of even width and is a flat segment in cross-section. Length 10.5 cm. Collection MFEA.

The belt hooks in this plate probably date in the 2nd century B. C.

Pl. 30: 2. Of the same type as the preceding. The end represents a dragon's head with broad snout, large protuberant eyes, pointed ears and very long S-shaped eyebrows, which are partly hidden under the ears. On each side of the dragon's neck there is a single S-shaped curve with a line of granulation. The bent-up part has the shape of a reptilian head with the pointed ears flat against the head, and on each side are S-shaped curves. It is much worn and broken in two. Length 10.2 cm. Collection MFEA. MFEA possesses a few similar belt hooks, which were obtained in North China.

Pl. 30: 3 a and b. Of the same type as the preceding but with a differently formed dragon's head. The eyes are large, the forehead scaly as well as granulated, and there is a pair of long S-shaped horns. The snout is rolled up into a pair of spirals. Length 11.5 cm. Collection H. Mjt.

Pl. 30: 4 a and b. The hook has the form of the conventionalized head of some animal. The head at the other end resembles that of a snake, although the details are somewhat blurred. The body is a segment in cross-section and is covered with symmetrically disposed C-shaped and S-shaped spirals in intaglio fields, which must have been filled with inlay of turquoise or paste. Length 12.4 cm. Collection MFEA.

Pl. 30: 5. This belt hook is formed of a bar, circular in cross-section and strongly curved in profile. It is decorated with an intricate pattern in silver inlay. Three groups

of transversal bands divide the surface into two fields, a rhombic figure occupying the centre of each. Outside this figure are granules in bands. On the back of the stud are three spirals. Length 16.8 cm. Collection MFEA.

Pl. 30: 6. The body is long and narrow with rounded end. It is decorated with symmetrically disposed T-spirals and other types of curves, all in silver inlay. It is semi-circular in cross-section. Length 15 cm. Collection B. M.

Pl. 30: 7. This belt hook is made of a bar semi-circular in cross-section and strongly curved in profile. It is decorated with bands in silver inlay, but so much of this has been lost that the patterns cannot be made out. Length 16.4 cm. Collection H. H.

Pl. 30: 8. This beautiful belt hook has the form of a snake with large slanting eyes and long curving horns. It shows traces of gilding, and on the head there are fragments of carbonized silk. The body is semi-circular in cross-section and the surface is divided into small scale-like compartments formed of thin metal bands set edgewise. In each compartment is a piece of turquoise. It appears to have been wrapped in silk, traces of which still remain. Length 21 cm. Collection MFEA.

Pl. 31: 1 and 2. The body has the shape of a monster with a bear- or oxlike head. The right hand carries a short sword, the left a shield. The feet also carry weapons too indistinct to identify. The figure may possibly represent Shen nung. The stud is decorated on the back with the realistic figure of a wild sheep in typical Ordos style. It is in rounded relief. The belt hook was found in the same tomb as several others, one of them reproduced in Pl. 29: 2. Length 9.1 cm. Collection H. H. 2nd century B. C. There is another in the MFEA which is so like this one that they might have been cast in the same mould. More elaborate versions of this motif are known to exist, one of them in the Freer Gallery of Art.

Pl. 31: 3. The body has the form of an oval ring set with studs, and where the neck joins the ring there is a studded swelling, oval in shape. Length 7.5 cm. Collection H. H. From the same grave as the preceding. 2nd century B. C.

Pl. 31: 4. The body has the shape of coiled serpents with remarkably broad heads, totally different from those described earlier. Two small serpents rest with their heads on the neck of the belt hook, and they meet on what appears to be a thin ring with a depression in the middle. Another depression on the neck holds a piece of blue glass, and there are similar depressions on the body, which also probably held glass beads. Length 8.8 cm. Collection B. M. Late 3rd or 2nd century B. C.

Pl. 31: 5. The body is shield-shaped and keeled and is decorated with depressed »volutes and angles», probably originally inlaid with silver threads. Length 6.6 cm. Collection H. H. Probably late 3rd century B. C.

Pl. 31: 6. The body has the form of an animal's head oval in shape. In the middle there is an inset of some kind of stone, possibly jade. The bent-up part represents the head of a hydra. The belt hook shows traces of gilding. Length 12.5 cm. Collection B. M. Probably 2nd century B. C.

Pl. 31: 7. The body is circular in contour, and the greater part of it is composed of a circular piece of glass of a greenish colour. At the base of the neck also there are bits

of glass inlay, and on the bent-up part, which is circular in form, there is a piece of white glass. On the back of the stud there are several layers of carbonized silk. The bronze is gilded. Length 10.9 cm. Collection H. Mjt. Probably 2nd century B. C.

Pl. 31:8. The small body and the bent-up part are quite plain. The underside of the stud is slightly rounded and richly decorated with granulation, representations of scales and what looks like a chain. Diameter of stud 3.2 cm. Collection MFEA. Probably 3rd century B. C. Fig. 50.

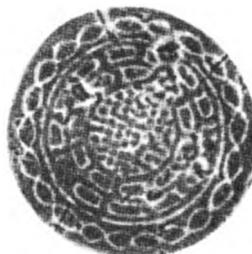


Fig. 50.

Pl. 31: 9 a and b. Two views of a belt hook with an abnormally large stud, the bottom of which is decorated with a curious form of whorl pattern round a central ring within a square. The patterns are depressed. Diameter of stud 3.4 cm. Length of belt hook, the stud included, 6 cm. Collection MFEA. Late 3rd or 2nd century B. C.

Pl. 32: 1 and 2. A pair of belt buckles of Ordos type. Each one represents a kneeling yak. The head with its long, curving horns is in rounded relief and rests on one of the forelegs. The tail is long and bushy, and the body is covered with long hair. On the reverse are two loops. There are traces of gilding, and on the back are impressions of a coarse fabric. Length of each 9 cm. Collection MFEA. Probably 3rd or 2nd century B. C.

Pl. 32: 3. An Ordos belt buckle decorated with what probably represents the strongly contorted bodies of three rams. It has been gilded and at the back are the remains of a closely woven piece of silk. On the reverse are the remains of a loop. Dimensions 5.8 cm × 3.4 cm. Collection MFEA. (King).

Pl. 32: 4. One half of a plaque of Ordos type much the worse for corrosion, which renders the pattern rather indistinct. It probably represents a fighting scene between two animals. The frame is gilded and herring-bone patterned. Collection MFEA. (King).

Pl. 32: 5. A plaque in degenerate Ordos style. The pattern probably represents the well-known Ordos motif of a beast of prey attacking an argali sheep. Only the highly stylized head and neck of the former are visible. The head of the argali appears near the right hand corner, and one of its hind legs is pointing upward in the left-hand corner. Other details are impossible to interpret. The frame is herring-bone patterned. On the reverse are two small, flat eyelets. Length 7.3 cm. Collection MFEA. Probably Han.

Pl. 33: 1. A rectangular plaque with a loop of unusual size and supporting a ring decorated with the »volutes and angles» pattern. The plaque is completely covered with ornaments composed of broad, interlaced bands, mainly of U- and C-forms. They are striped longitudinally, plain stripes alternating with granulated ones, and they have outgrowths shaped like hooks and comma spirals and carried out in various degrees of elevation. The work was done by means of three different dies which were used on the mould. It probably served as a mounting for a chest. 3rd century B. C. (King).

Pl. 33: 2 and 3. Fragments of plaques, originally rectangular in shape and each having a ribbed loop with a loose ring. The loop forms the head of a long, pointed pin which was stuck through a square hole in the plaque. The patterns, which completely cover the surface, are composed of broad bands formed into comma spirals and hooks, and these

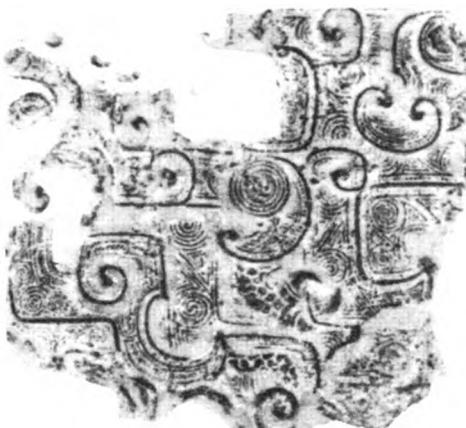


Fig. 51 a.



Fig. 51 b.

are embellished with spirals and »volutes and angles» framed by strips of granules. There is also a zoomorphic pattern of a type that I have not observed on any other bronze. It has the form of the head of a bird, probably that of a parrot, the beak of which has bitten through one of the bands. The head and the neck of the bird are covered with representations of feathers. Only two such heads appear on each fragment. Close to each of them there is what looks like the scaly tail of a serpent. Altogether four such fragments were brought to me at Peng-pu. One of these, now in a Boston museum, was illustrated by Umehara in Sen Koku shiki doki no kenkyū (pl. C IX). All the four were exactly alike, and this could easily have been accomplished by using a finished plaque as a die for the moulds of the others. They must have served as mountings for boxes or chests. Greatest length 8.5 cm and 9.3 cm. Collections MFEA and H. H. 3rd century B. C. Fig. 51 a and b.

Pl. 34: 1. A thick, circular mounting, in the centre of which there is a loop holding a loose ring. On the reverse there is a lug 3 cm. long. Its end is widened, and it is stuck through the wood to which it was attached. Part of this remains and shows traces of lacquer. The plaque is decorated with a raised pattern of entwining snakes, the bodies of which are granulated. The patterns are rather indistinct, but there appear to be several quite broad heads set cross-wise near the middle. Diameter 7.1 cm. Collection MFEA. Late Huai (King).

Pl. 34: 2. A plaque, one of three, rectangular in shape and with a stout loop with a small ring. It is decorated with four dragon's heads, two and two forming pairs, one of which is above the loop and the other below. The snouts of the upper pair touch, whereas the backs of the others are contiguous. The snout is turned up and ends in a raised spiral, and the lower jaw has a raised tip. From the back of the head there projects a long comma-shaped crest. The heads are decorated with nodules and »volutes and angles». A pin 1.2 cm long projects from the reverse. Dimensions 4×3.6 cm. Collection MFEA. Late Huai or early Western Han.

Pl. 34: 3. One of a pair of almost square mountings with a loose ring in a loop with the herring-bone pattern. On the reverse there is a lug with a hole for a pin. It is covered

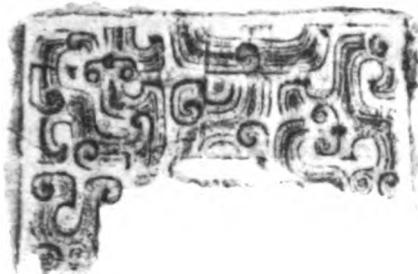


Fig. 52.

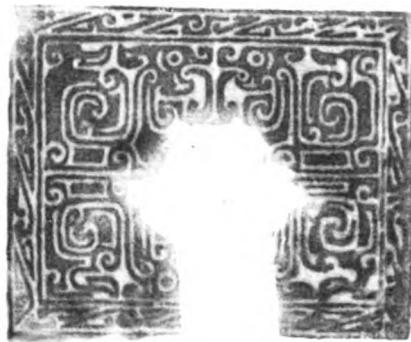


Fig. 53.

with patterns which are slightly raised and are composed of broad twisting and encircling bands embellished with hooks and comma spirals, and striped longitudinally, plain stripes alternating with granulated ones. Four of the bands terminate in C-shaped figures, possibly a degenerate form of serpent's heads. Dimensions 6×5.5 cm. Collection H. Mjt. Late Huai. Fig. 52. (King).

Pl. 34: 4. One of a pair of rectangular mountings for a box. In the centre there is a loop decorated with a plaited band and holding a loose ring with the «volutes and angles» pattern. From the reverse there projects a lug for attachment to a wooden box, splinters of which are still adhering. Some of them have traces of black lacquer. The mountings are decorated with pairs of dragons with very long tongues and spiral-shaped tails. Along the centre part there is a border of «volutes and angles» which form parallelograms. Dimensions 5.4×2.5 cm. Collection MFEA. Late Huai or early Western Han. Fig. 53.

Pl. 34: 5. A rectangular mounting with a loose ring, as on the preceding, and a lug projecting from the reverse. It is decorated with hook-like bands symmetrically disposed in relation to the two main axes. The contours of the patterns are depressed. Dimensions 4.8×2.5 cm. Collection MFEA. Late Huai or early Western Han. Fig. 54.

Pl. 34: 6. A plaque, one of several. In the middle is a thick loop supporting a large thick ring. At the back there are two short and one long lug, two of which are square in cross-section and the third rectangular. The central one is pierced by a triangular hole. The plaque is decorated with geometrical patterns composed of spirals in various combinations and symmetrically placed. Their contours are depressed. As the bottom of these intaglio fields, some of which are quite wide, has a rough surface, they must have been inlaid and probably with bands and threads of silver. Dimensions 12.5×9 cm. Collections H. Mjt, M. M. and MFEA. Late Huai or early Western Han.

Pl. 35: 1. A t'ao t'ieh mask once mounted on a wooden chest or some other object of wood. It has

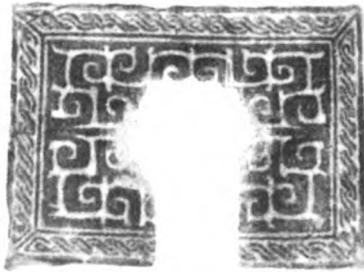


Fig. 54.

slanting eyes within granulated lids and outward-curving, comma-shaped horns decorated with spirals and striations. Just below the eyes are two sinuous curves which correspond to the upper lip of an archaic t'ao t'ieh. Between the eyes there is a ridge with scales. The mask ends in a half-hoop with a loose ring. The former is decorated with three bands of incised patterns, two of which are composed of sinuous curves as well as the «volutes and angles» pattern. A similar pattern also adorns the eyebrows. At the back of the mask there is a wedge-shaped lug having a length of 3 cm and being encased in some hard material. There are traces of a finely woven material, which probably served as backing for a layer of lacquer and some of which still remains, and on which are remains of a vermilion pigment. Dimensions 7.4×5 cm. Collection H. Mjt. Late Huai.

Pl. 35: 2. This mask is more or less similar to the preceding; it is undoubtedly contemporary and is probably by the same artisan. Collection Mr. Fägersten.

Pl. 35: 3. A mask which served the same purpose as the preceding and is fairly similar to 35: 1. The contours of the lower part resemble that of an early Chou time t'ao t'ieh mask on account of the C-shaped projections in line with the eyes. Above these projections there are ear-like excrescences. The horns are outward-curving. The various members are ornamented with engraved spirals. Collection R. M. Late Huai. (King).

Pl. 35: 4. This t'ao t'ieh mask has protuberant eyeballs set close to a half-hoop, which once held a ring. The horns curve outwards and are engraved with spirals, and in line with the eyes are broad comma spirals representing the upper jaw of the t'ao t'ieh mask. The forehead carries what looks like scales. The reverse is curved. At the very bottom there projects a lug rectangular in cross-section and with a vertical swelling at the end. The lug has a length of 1.5 cm. The mask was probably attached to a bronze vessel. Width 5.6 cm. Collection MFEA. Late Huai or 2nd century B. C.

Pl. 35: 5 and 6. A pair of Hu masks attached to two Hu vases, one of which is reproduced in Pl. 49: 1. The masks are almost, but not quite, alike. The eyes are more slanting than is usually the case. The horns curve inwards and are decorated with incised spirals. Between the eyes are bands of scales, and on the rolled up snout are circular scales. The lower part of the mask consists of the usual broad commas. Below the snout there is the loop with a loose ring. These masks were cast together with the vessel. Collection MFEA. Late Huai or 2nd century B. C.

Pl. 36: 1. This mask has three features in common with certain Yin-Chou masks, viz. incurved horns, slanting eyes and comma-shaped spirals for the upper corners of the mouth. Comma-shaped spirals also serve to form the rest of the contours, and are embellished with incised spirals. There are two rectangular loops on the reverse, the openings of each being 1.5×8 cm. The reverse is flat transversally and slightly curved vertically. It probably served as a mounting for some object of wood and is one of a pair. Width 9.4 cm. Collections MFEA and B. M. Probably 3rd century B. C.

Pl. 36: 2. A low and wide mask with large slanting eyes, beak-like, outward-curving horns and a slightly arched protuberance on the forehead. The lower parts are comma-shaped. Only a small part of the loop or half-loop remains. On the reverse there is a broad, flat lug, 1 cm in length. It was probably attached to some wooden object. Width 9 cm. Collection MFEA. Probably 3rd cent. B. C. or earlier.

Pl. 36: 3. Although of quite late date this mask retains two considerably modified features of early masks, viz., the comma-shaped corners of the mouth and the incurved horns. The eyes with their surprised look resemble those of dragons that occur on 2nd century mirrors. A bear with front legs resting on a pair of upper spirals constitutes a novel feature. The back is slightly curved and fitted with a broad, flat lug with pointed end and 3 cm. in length. A similar lug of the same length forms the continuation of the half-hoop at the lower end of the mask. It was attached to some wooden object with a curved surface. Width of mask 9.5 cm. Collection O. K. Early Western Han. (King).

Pl. 37: 1. The slanting eyes of this mask are almost mere slits. Above them are a pair of comma-shaped eyebrows, the tips of which meet the ends of incurvate horns. The cheeks are formed by C-shaped spirals with raised ends. The upper part of the mask is flat, and the surface is embellished with lines of granulation and spirals. At the lower end there is a half-hoop enclosing a large but slender ring. The mask is quite thick, with a flat back, from the middle of which there projects a lug, circular in cross-section and widened at the end. Its length is 3.5 cm. One of a pair. Width 8.5 cm. Collection Enblom, Norway. 3rd century B. C. or earlier. (King).

Pl. 37: 2. This profusely decorated mask presents several interesting features. The horns with their almost horizontal upper margins and spiral-shaped tips have a form that we know from early Chou bronzes. The eyes are large and slanting, and beside each there is what looks like an outward-curving tusk. The mask ends in a semi-circular loop which continues in a lug. On the reverse are three lugs. The entire surface of the mask is embellished with incised spirals and striations. Width 10.8 cm. Collection H. Mjt. Late Huai.

Pl. 37: 3. This mask has the form of a feline face. The flat, slanting eyes are framed by broad striated bands. The upper parts of the incurvate horns meet in the centre of the mask and are striated. The surface between these and the eye frame have numerous short incisions, which must have been produced in the wax model with the point of a knife. A similar pattern adorns the lowest part of the mask. The nose is formed into a loop. Width 9 cm. Formerly collection Count E. von Rosen. Late Huai or early western Han. (King).

Pl. 38: 1. Above the small slanting eyes of this mask there are comma-shaped eyebrows and below them what looks like a pair of tusks. The horns curve inwards and are framed by comma spirals. Comma spirals also fill the rest of the surface, and the horns are embellished with »volutes and angles». The loose ring carries a similar pattern. The back is slightly curved and fitted with a thick lug 1 cm. in length. At the bottom are fragments of the bronze vessel to which it was attached. Width 5.7 cm. Collection MFEA. Late Huai.

Pl. 38: 2. The eyes of this mask are very low down, almost touching the nose that forms the usual loop. The eye-balls have the form of raised knobs with hollow centres, and it will be noticed that such knobs occur elsewhere on the mask. To right and left of the eyes are what look like moustaches and above them a pair of pointed ears with raised rims and granulated interiors. The incurvate horns are formed by a pair of bird's heads with curved beaks, large oblong eyes and a long crest, which curves back over the head. Between the horns there projects from the top of the head a spade-like process. Below the base of each horn and partly framing the ear there is a curious raised arched pad which might represent hair. The nose is formed into a loop holding a loose ring.



Fig. 55.

The back is slightly arched and provided with a lug fixed quite low down almost on the same level as the loop. The lug is slightly tapering and has a length of 1.2 cm. Width 5 cm. Collection MFEA. Late Huai early Western Han.

Pl. 38.3. This mask differs from all the preceding ones insofar as it lacks eyes. Moreover, it does not represent a mask in the usual sense of the word, but probably portrays a bird in flight seen from below. The head of the bird is close to the top of the mask. It has a short pointed beak and is looking down. Below are the legs and talons of the bird, and their scaly character is marked by granulation.

Each leg begins with the raised innermost

winding of a spiral, and the knobs give the impression of eyes. Patterns on the lower part might represent the tail of the bird. A pair of moustaches constitutes a curious feature. They commence at the base of the half-hoop and curve first outward and then upward, finally disappearing under the talons. The nose is formed into a half-hoop. The back is slightly curved and shows the remains of a broad loop. Several identical pieces belong to various collections, obtained in the course of a number of years, and therefore they are not found together. Width 5.7 cm. Collection H. Mjt. It probably served as one of the handles of a Hu vase. Huai or early Western Han. Fig. 55.

Pl. 38: 4. This mask is of the same type as the preceding but has lost its character of flying bird and is more in the nature of an owl's mask with a beak that touches the top of the loop. There is a small lug at the back with a transversal hole, and the half-loop is closed by a thin plate. Probably from some vessel. It is one of a pair. Width 3.6 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 38: 5. This mask is composed of curious elements, the most prominent being a pair of granulated legs ending in what resemble talons and supporting a pair of incurved horns decorated with hatchings and spirals. A stout loop at the bottom is embellished with the herring-bone pattern. Above the loop there is a ridge, the upper part of which is missing, and which might have had the form of a small head. The back is slightly curved and is provided with a short pin 0.8 cm. in length. It is one of a pair, the other being in the B. M. collection. The two probably belonged to a Hu vase. Width 4.4 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 38: 6. A beautifully finished mask of a probably early type. Round the slanting eyes there are eye-lashes. The horns are of the usual incurvate type, and the corners of the mouth are formed by a pair of commas. Along the forehead there is a band of incised meanders. The loop is semi-circular and continues in a flat, tapering process. On the slightly curving reverse there is a lug, square in cross-section and having a length of 1.7 cm. Width 5.1 cm. Late Huai. (King).

Pl. 38: 7. This mounting is composed of two masks, each with protuberant eyeballs and incurvate horns and with a half-hoop between them holding a loose ring. At the back there is a lug, rectangular in cross-section, expanding outwards and having a length of 4 cm. Length 4.6 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 38: 8. This quite small mask is of an unusual appearance. The eyes are slanting but the wrong way, the horns are too large for the mask, and a pair of moustaches frames the cheeks. Along the middle of the head there is a strip with the herring-bone pattern. Only part of the usual half-hoop remains, and it carries an incised chain pattern. The back has a slight curvature and is provided with a thin, flat lug 0.9 cm. long. Width of the mask 4.1 cm. Collection MFEA. It was probably a mask on some vessel. Late Huai—early Western Han. (King).

Pl. 38: 9. The mask proper occupies but a very small portion of this mounting, and there is no loop with loose ring. The mask appears to be that of a feline animal with round eyes, ears resembling those of a t'ao t'ieh mask, and a broad, turned-up nose. The rest of the mounting is composed of comma spirals in various degrees of elevation and filled with granules and hatchings. At the back there is a flat loop. A similar mask of unknown provenance is in the collection of H. Mjt. Late Huai. Width 5.1 cm. Collection MFEA.

Pl. 39: 1 and 2. Two supports in the shape of kneeling and squatting bears. From the hollow back there projects a pin for attachment to the wooden object that it helped to support. Such bronze bear supports are quite common. Many have been obtained from various parts of North China, and Japanese archaeologists have found them in Korean graves. Collection H. H. Han.

Pl. 39: 3. A quite small support in the shape of a squatting bear with a lug on its head. It has been inlaid with turquoise. Early Western Han.

Pl. 39: 4. A small corner piece consisting of two arms each of a length of 4.8 cm. Each side is decorated with triangular spirals which combine to form crosses. The surrounding areas are depressed and were probably inlaid with some coloured substance or possibly lacquer. The arms are channel-shaped in cross-section and in the channels are splinters of wood. Collection MFEA. Late Huai—early Western Han. Fig. 56.

Pl. 39: 5. A support for some object, possibly a small table. It has the form of a mask resting on a leg. The nose of the mask is at the very top. The eyes are small and circular and are surrounded by numerous concentric circles. The tips of a pair of long horns curve outwards. The rest of the head is granulated. It continues in a long neck with vertical striations, which end where the leg proper begins. The reverse of the mask is set back from the neck, thus forming a ledge on which rested the edge of the object that it supported. Width of the mask 5.4 cm. Height 5.8 cm. Collection MFEA. This is one of several. Probably late Huai. Fig. 57.

Pl. 39: 6. A support for a small table or tray in the form of a richly decorated t'ao t'ieh mask. The leg is rather short with a spreading foot and is surmounted by a cleverly conceived mask with slanting eyes and a broad rolled-up nose. The horns point straight out and are formed by a pair of birds with crested heads, scaly necks, short spiral-shaped wings, and very long tails, which curve downwards and end in spirals. The legs are short, and each ends in a spiral close to the eye of the mask. The rest of the surface is covered with hook patterns. The reverse is like that of the preceding object. Height 4.6 cm. Width 4.6 cm. Collection M. M. Late Huai. Fig. 58.



Fig. 56.

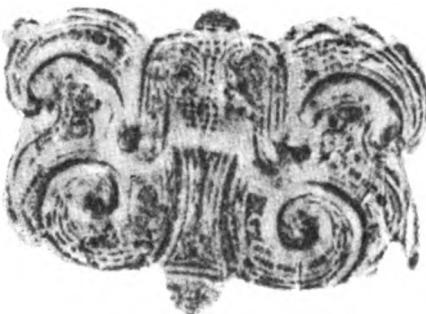


Fig. 57.



Fig. 58.

Pl. 39: 7. A corner piece in the form of a walking tiger with one head plastically treated and two bodies in rounded relief and perpendicular to one another. The head and the lifted tails support an angular flange, which possibly was on a level with the top of the table. Each tail terminates in an eared bird's head, an indication that the artisan had been influenced by the art of the Ordos. The bronze has been gilded. Collection Burchard, New York. Late Huai—early Western Han. When visiting Shou-chou I saw four quite similar corner pieces, all broken.

Pl. 40: 1. A rectangular plaque in three planes, the central part horizontal and the sides sloping somewhat. It is filled with comma-spirals in various degrees of elevation, and on the central part rests the figure of a crouching tiger in the round. Its neck, back and sides are striped, the hips and shoulders are decorated with spirals and the legs with plaited bands. Through the mouth there is a horizontal hole. Lugs project from the reverse. Length 11 cm. Collection O. S. Late Huai. This is one of a pair. What purpose they served is uncertain. They might have been attached to the top of a bell, the two tigers facing one another and their mouths joined by whatever served as a loop from which the bell was suspended.

Pl. 40: 2. Fragment of a circular, slightly domed, disk. It is divided into concentric zones by two raised rings. The middle zone has a zoomorphic pattern repeated four times and composed of a dragon with its head turned back and a smaller one, the middle part of which is imagined being hidden by the body of the larger one. The mouths of both dragons are open, and in front of the larger one is a small ring. The creatures are embellished with the »volutes and angles» pattern, and similar ornaments also fill the other zones. Through the centre is a hole into which a loop must have fitted. The pattern was produced on a die in the form of a quadrant, and this was impressed on a wax model. It probably served as a lid. Diameter 11.4 cm. Collection H. H. Probably late Huai. Fig. 59.

Pl. 40: 3. Fragments of a circular and slightly domed lid(?). The inner part is embellished with incised spirals, rather carelessly done and apparently added to fill the surface. The outer part has the form of a plaited band. In the middle is a square hole, probably for a pin with a loose ring. Diameter 5.2 cm. Collection H. H. Late Huai—early Western Han.



Fig. 59.

Pl. 40: 4. A circular ring with slightly rounded surface and concave underside. It carries an intaglio pattern composed of four dragon's heads, two and two linked by twisting bands. There are three of these in the H. H. collection and several in the MFEA. Diameter 7.2 cm. 3rd century B. C. or somewhat earlier. Probably late Huai. Fig. 60.

Pl. 40: 5. This object resembles a modern napkin ring. It carries comma-spirals in various degrees of elevation, and these are engraved with «volutes and angles». There are also raised rings, which probably served as settings for coloured inlay. Collection O. K. Late Huai.

Pl. 40: 6. A cylindrical tube, the lower part of which is missing, capped with a domed top, in the centre of which is a loop. Round the top is a plaited band, and on the mantle are incised C- and T-shaped spirals. It fitted over a stick. Diameter 2 cm. Collection H.H. Late Huai—early Western Han.

Pl. 40: 7. A knob from the cover of a Ting tripod in the shape of a crested bird with a sharp beak and upward curving tail and carrying spirals and representations of feathers. Collection O. K. Late Huai—early Western Han.

Pl. 41: 1. Pole top in the form of a domed, circular knob on a square tube. On the knob there rests a coiled dragon in the round and of a form not earlier than the 2nd century B.C. The



Fig. 60.

socket had been wound with twine, traces of which still remain. It had been gilded. This is one of four, all of which came from the same grave. Height 5.6 cm. Collection H. H.

Pl. 41: 2. More or less similar to the preceding and decorated with a coiled dragon. There are traces of gilding.

Pl. 41: 3 a and b. A pole top. A square tube with a flat circular knob, in the centre of which is a coiled hydra in relief. Round this are six petals, the outer parts of which are bent down over the edge and continue on the vertical sides. Height 3.4 cm. Collection H. Mjt. One of several. 2nd century B. C.

Pl. 41: 4. Pole top, the knob of which has the form of a mountain with many peaks together forming a cone. The tip is missing. The tube of which the knob forms the top is square in cross-section, and on its outside are traces of string. Height 7.7 cm. Collection MFEA. One of several. 2nd cent. B. C.

Pl. 41: 5 and 6. Pole top. The knob has the form of a flower with six petals. In the centre of the flower is an egg-shaped button with the whorl pattern. The tube is square in cross-section and has been wound with many layers of fine string, some of which are still extant. Height 4.8 cm. One of a pair. Collection Schlyter, Stockholm. There are several of these in the MFEA. 2nd century B. C.

Pl. 42: 1. A stick finial in the form of a cylindrical tube closed at one end and completely covered with raised ornaments of the comma-spiral type. On the top is a whorl pattern in intaglio. It was cast in a two-piece mould, as is indicated by two diametrically opposed «seams». Length 11.8 cm. Collection H. H. A very common type in the Huai valley, represented in several collections. 3rd century B. C.

Pl. 42: 2 and 3. Two tubes lacking ornaments. One has a rounded top, the other a small cap. Both are inscribed with two characters: X:yang, a place name. Lengths 7.2 and 9 cm. Inner diameters 2.3 and 2.1 cm. Collection O. K. (King).

Pl. 42: 4. A slender rod, the lower end of which is slightly spreading and hollow. The cavity is, however, not circular as one might have expected, but D-shaped in cross-section. The rod is surmounted by a dragon, the body of which forms a loop. The dragon has long, pointed ears and a pair of horns, upright near the root, then curving outwards, reappearing from under the tips of the ears. It had been gilded, and much of the gilding remains. Purpose uncertain, possibly a key. Length 14.4 cm. Collection MFEA. Probably 2nd cent. B. C.

Pl. 42: 5. A stick finial circular in cross-section and with an inner diameter of 1 cm. It terminates in the head of a bird of prey with protuberant eyes and crested neck. Length 6 cm. Collection B. M. Probably 3rd—2nd cent. B. C.

Pl. 42: 6. A stick finial in the form of the head of a bird on a long, slender neck, which projects from a short, slightly tapering tube, pierced by a hole. The head has a curved beak, a crest and protuberant eyeballs. Length 14 cm. Collection H. Mjt. 3rd or 2nd century B. C.

Pl. 42: 7. A cylindrical tube closed at one end and encircled by ornamental bands. Near the open end there is a typical Middle Chou pattern composed of C-shaped spirals.



Fig. 61.



Fig. 62.

The other zones carry vertical ribs. It is pierced by two sets of holes. On one side they are round, on the opposite side square. It looks, therefore, as if bolts resembling modern ones had been used. Length 10.9 cm. Inner diameter 2.2 cm. Collection MFEA. Probably Middle Chou.

Pl. 42: 8. A cylindrical cap encircled by a raised band, which divides the surface into two zones, both embellished with patterns in silver inlay. The pattern is composed of diamonds and triangles. Inside the former are the »volutes and angles» pattern and diagonals ending in spirals. The patterns resemble those that frequently occur on long and stout belt hooks inlaid with silver or gold or turquoise, and of Han date. Length 6 cm. Inner diameter 2.9 cm. Collection MFEA. Early Western Han.

Pl. 43: 1. A tube tunnel-shaped in cross-section and resting on the crest, snout and tail of a dragon with its head turned back. The tube carries a pattern of C- and T-shaped spirals, the contours of which are depressed. Near each end is a raised band of »volutes and angles». The body of the dragon is covered with incised spirals and triangles in addition to striations and »scales». From the open mouth a long tongue hangs down. The claws form circles. The object has been lacquered brown, as is indicated by flakes still adhering to the sides. Unfortunately the piece is not complete. Certain parts are missing from the bottom, which probably looked like the lowest part of the succeeding ornament. Length of tube 4.9 cm. »Tunnel opening» 0.8 cm wide \times 0.9 cm high. Collection MFEA. A similar one is in the H. H.

The objects in this plate probably all date in the 3rd century B. C.

Pl. 43: 2. This object is of the same type as the preceding. The head of the dragon is, however, not turned back; and part of the tube rests on its back. Each side of the body carries two lines of »scales», and hips and shoulders are marked by raised rings, which might have held coloured inlay. Two serpent's heads are biting over, one the front paw of the dragon, the other the »heel» of the rear leg. The heads have short necks, which reach lower down than the body of the dragon, and each neck is pierced by a small rectangular hole (3mm \times 5mm) parallel to the tube. The ends are curved transversally, indicating that the object against which the tube abutted had a curved surface, the diameter of which was about 1.5 cm. It was cast in a two-piece mould, and no attempt was made to obliterate the »seams» except on the top of the tube. Length of tube 5 cm. Inner dimensions of »tunnel» 0.9 wide \times 1 cm high. Collection MFEA. Fig. 61.

Pl. 43: 3. A slightly tapering tube similar to the preceding and having the same type of patterns. The dragon support has been replaced by a flange with an oblong hole 3 cm. wide by 0.4 cm high. In the bottom of the flange are two shallow rounded incisions. Length of tube 4.5 cm. Collection MFEA. A similar tube is in the M. M. Fig. 62.



Fig. 63.



Fig. 64.

Pl. 43: 4. Similar to the preceding. The oblong hole in the flange has been replaced by two round holes. Length 5.2 cm. Collection H. H.

Pl. 43: 5. A tube of the same form as the preceding and embellished with incised patterns composed of squared, heart-shaped and triangular spirals. On the upper, flat sides stands the neck of a bird with an upright crest. The wings are represented by raised spirals, and on the neck are flattened granules representing feathers. Length 5.3 cm. Collection MFEA. This is one of several. Fig. 63.

Pl. 43: 6. A tube tunnel-shaped in cross-section and terminating in the neck and head of a bird with a long, straight bill and short crest. On the flat, upper side of the tube, and about where the neck begins, there is a hook-like process bent towards the head. The tube is embellished with S-shaped spirals and »volutes and angles», the contours of which are sunk. The eyes of the bird are double rings encircled by granulated rings. Length 9.5 cm. Dimensions of »tunnel» 0.9 cm high by 0.8 cm wide. Collection MFEA. Fig. 64.

Pl. 43: 7. A tube not unlike the preceding, though the head of the bird rests on the flat, upper side of the tube, where the end is closed. The tube is ornamented with »volutes and angles» and the head with incised spirals. Length 9.7 cm. Dimensions of tunnel 0.9×8.8 cm. Collection MFEA. Fig. 65.

Pl. 43: 8. A tube tunnel-shaped in cross-section, first straight then curving gently and ending in an animal's head with gaping mouth. The walls are pierced by a circular hole. Length 9.7 cm. Dimensions of tunnel 0.9 cm×0.8 cm. The type is represented by many specimens. Collections H. H. and MFEA. Fig. 66.

Pl. 43: 9. A ferrule in the form of a tapering tube, circular in cross-section. It is encircled by a band decorated with spirals, and from this there projects a bird with curved beak, small wings and bent legs, and diametrically opposed to it is the head of an animal on a long curved neck. Above the head is a kink, and the finial ends in the head of an animal holding the pointed end. The lower part is missing. Length 7 cm. Collection MFEA.

Pl. 43: 10. Part of a padlock(?) in the form of a tiger which carries a barrel-shaped open-work tube and holds two double rings between its paws. One of the rings is missing. The tiger is adorned with incised spirals and stripes, the barrel with meanders, and the ring with a plaited band. Length 5.9 cm. Collection H. H.

Pl. 43: 11. The key for a padlock. A long, straight rod, circular in cross-section and ending in an oval ring in the form of a serpent, from the mouth of which the rod projects.

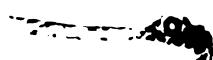


Fig. 65.



Fig. 66.

The head has protuberant eyeballs, turned-up snout, and spiral-shaped ears, and the body has the form of a plaited band. Length 7.3 cm. Collection H. H.

Pl. 43: 12. A double ring similar to the one on the padlock. Collection H. H.

Pl. 44: 1. A brush-holder in the shape of a pipe with small head and a long, straight stem, the end of which is pierced by a small hole. The cup once held bristles. Many such holders have been found at Shou-chou. Some have also been unearthed in Korea, some of them still retaining their bristles. Length 12 cm. Collection H. H.

The objects in this plate are all late Huai—early Western Han.

Pl. 44: 2—6. Hair-pins of various types and form. No 2 is the most elaborate one, having been inlaid with paste or turquoise. It has a length of 14 cm. Collection H. H.

Pl. 44: 7. The spout of a kettle in the form of the head and neck of an animal, the open mouth of which formed the spout. The ears are pointed and erect and the eyes protuberant. The head is ornamented with raised comma-spirals and the neck with bands of squared spirals. At the base of the neck is a raised band. Length 4.9 cm. Collection B. M.

Pl. 44: 8. The spout of a kettle. It has the shape of the head and neck of some animal and is covered with flat nodules. Most of the spout is coated with brown lacquer. Length 3.2 cm. Collection H. H.

Pl. 44: 9. A spout in the shape of the neck and head of a buffalo with incurved horns, protuberant eyes, and eyebrows in the form of comma-spirals. The neck is octagonal in cross-section and has a meander's décor. Length 3.5 cm. Collection O. K. (King).

Pl. 44: 10 and 11. Two small bells with spreading sides and arched bottoms. They are lentoid in cross-section, and the sides are decorated with raised curves. On the top of each there is a loop for suspension. Height 3.6 cm. Collection H. H.

Pl. 44: 12. A fishhook, one of two. There is no eyelet, only a notch to hold the line. Collection H. H.

Pl. 44: 13—14. Beads, two out of many. Collection H. H.

Pl. 44: 15. A ring engraved on both sides with »volutes and angles» and probably from a mask. Diameter 5.2 cm. Collection MFEA.



Fig. 67.



Fig. 68.

Pl. 44: 16. A ring in the form of a modern washer with one side slightly rounded and carrying three bands of the »rope» pattern. Diameter 2 cm. Collection MFEA.

Pl. 44: 17. A ring, one of many, in the form of a modern washer with slightly rounded upper surface decorated with two concentric bands, the outer in the form of a plaited band and the inner with a scale-like pattern. Diameter 3.3 cm. Collections H. H. and MFEA.

Pl. 44: 18. A ring-shaped »cross-tube» composed of a circular ring above which there is a slightly domed button connected with the ring by four flat uprights. The space between the ring and the button is 0.6 cm. Each opening measures 1.7×0.6 cm. The button is completely covered with ornaments. Round the centre granulated and plain bands alternate. It is framed by a band with the »reversed Z»-pattern. Outside this is a narrow ring with the »volutes and angles» pattern and, finally, a plaited band. Very many such »cross-tubes» have been recovered from the Huai valley, some of them with bits of gold foil attached. Diameter 3.3 cm. Collections H. H. and MFEA. Fig. 67.

Pl. 44: 19. A fragment of a handle, which was cast in a two-piece mould. It has the form of a circular ring, from the periphery of which two curved processes project. One of them terminates in the head of some bovine animal with broad head, protuberant eyes and straight pointed horns. On one side are fragments of the vessel of which it formed one of the handles. Length 5.1 cm. Collection MFEA.

Pl. 44: 20. A buckle of modern shape. Length 3.5 cm. Collection H. H.

Pl. 44: 21. A cylindrical ring with a circular loop on the side. Round one of the rims there is a raised band with slanting lines, and round the other, two bands, likewise with slanting lines, which form the herring-bone pattern. The space between is depressed, and in the depressed areas T-shaped spirals alternate with flattened ovals. They project alternately from the upper and lower rings. The depressed areas are filled with black lacquer. Height 2.1 cm. Inner diameter 3.7 cm. Collection MFEA. Fig. 68.

Pl. 44: 22. A cylindrical cap, the sides of which are embellished with incised patterns composed of highly stylized birds of two different designs. Each head consists of a ring with a small hollow centre. One has a raised trunk, the other a beak. The lowermost shows a leg and a very long tail making a C-shaped figure. The other carries filaments



Fig. 69.

on the head, and the leg points sideways. The incisions vary in width. Some are remarkably narrow and were probably filled with threads of silver. Some are wider, and this generally occurs where the spirals commence. They are often halberd-like in shape and were inlaid with turquoise. On the sides are two opposing «seams». Height 4.3 cm. Inner diameter 3.8 cm. Collection MFEA. Fig. 69. Probably contemporary with the Hu in Pl. 48: 1.

Pl. 45: 1 and 2. A trough-shaped ferrule with slightly curving profile. The bottom is flat, and from it projects a short vertical flange. At the upper end is a groove for the strap that tied the ferrule to the object which it enclosed. The ferrule is ornamented with spirals and hooks in silver inlay and the flange with a head. Length 8.8 cm. Collection B. M. Late Huai—early Western Han. This is one of four, all exactly alike.

Pl. 45: 3. A circular ring U-shaped in section and embellished with spirals and other curves in silver inlay. It came from the same grave as the preceding, and all five may have formed part of the same vessel. Diameter 11.6 cm. Collection B. M.

Pl. 45: 4 a and b. The gilt frame for a sea shell in the form of a reclining stag. Collection C. K. Han.

Pl. 45: 5. A bronze ring with incurved top. Round the lower part there is a band of diamonds enclosing spirals and other curves, all in silver inlay. The object served as a foot for some vessel of wood or lacquer. Outer diameter 22 cm. Inner diameter 19 cm. Collection H. Mjt. Late Huai—early Western Han.

Pl. 46: 1 a. This Ting has a shallow body with almost flat bottom and straight sides. The legs might almost be called spindly. They are solid, semi-circular in cross-section and taper somewhat. The two upright handles are U-shaped. The vessel is plain except for a bow-string course close to the rim. Height 24—25 cm. Collection MFEA. Late Huai.

Pl. 46: 1 b. This is the cover for the above. It is slightly domed except near the edge where it curves down and becomes almost vertical. Two rope-like bands divide the cover into concentric zones, each one filled with S-shaped and reversed S-shaped curves in many concentric bands. In the middle there are the remains of a loop and on the sides three lugs pierced by horizontal holes. Collection MFEA. Fig. 70.



Fig. 70.

Pl. 46: 2. The bowl of this Ting is quite shallow. The bottom is almost flat and the sides bulging. The rim is inverted to serve as a seat for the cover. The legs are slender and tapering and triangular in cross-section. Their lower parts have turned a dirty white owing to the heat to which they were subjected when the sacrificial meat was being cooked. The handles are of the usual U-shape. The cover has the form of a skull cap and is crowned by a loop with a loose ring. Near the latter there are two encircling grooves. On the body are two vertical »seams« which join a circular one on the underside. Height to the top of the rim 10 cm. Collection MFEA. Probably late Huai.

Pl. 46: 3. This Ting is one of a pair found in the same grave as a pair of Hu, one of which is reproduced in Pl. 49: 1, a pair of small axle caps, Pl. 16: 5 and a ladle Pl. 49: 2. The bowl is shallow and the bottom flat. The rim is stepped, the outer part forming a ledge upon which the cover rested. The inner portion is considerably higher and slopes inwards. The legs are long, straight and circular in cross-section and each one ends in a broad foot. The upper end has the form of a crudely modelled mask with large, slightly protuberant eyeballs and rolled-up snout. Each leg was cast round a core in a two-piece mould and then soldered on to the side of the vessel. In order to render the joint more rigid the leg fitted into a moulding, cast in one with the vessel. The bowl itself shows two vertical seams. The two handles, which are set close to the rim, are circular in form. They were also cast in separate moulds and soldered on. To make the joint rigid a lug projecting from the side of the bowl fitted between two lugs on the handle, and a horizontal pin transfixes it. The cover has the shape of a skull cap. In the middle is a small loop with a loose ring, and on the sides there are three »legs«, each one shaped like a bird with a beak, a crest on the head and an upright, incurved tail. On the body are moulded spirals and feather-like figures. Height to top of rim 22 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 46: 4. This Ting resembles the preceding in many respects. The legs and the handles, however, are different. The former are octagonal in cross-section, and the t'ao t'ieh heads are upside down and far more elaborate. The eyes are large and slanting, and each head is crowned by a pair of incurved horns. The mask resembles in no small degree a certain type of belt-hook generally ascribed to the Han era. The handles are U-shaped. Both the legs and the handles were cast in separate moulds and then soldered on to the body, which was provided with mouldings into which the loose members fitted, and which may have been hammered down. On the cover there are the representations of three reclining water buffaloes in the round with their legs tucked up under their bodies and their heads facing outwards. A similar buffalo found at Shou-chou and made of jade was in the collection of the late Oscar Raphael. It is interesting to note that the animals are placed so low on the cover that they could not possibly have served as »legs« when the cover was removed. There are signs that the vessel has seen some service. The bottom is blackened with soot, which is so thick in places that it appears to have been caused by several fires. The colour of the lower parts of the legs is a pale grey. The inside is covered with blue and green incrustations, in which lie embedded many small bones, identified as belonging to some species of birds. The height to the top of the handle is 26 cm. Collection Ethnological Museum, Stockholm. Late Huai—early Western Han. (King).

Pl. 46: 5. The form of this Ting is far more globular than those of the preceding vessels, and the bowl is smaller in proportion to the legs. In contrast with the preceding tripods both the vessel and the cover are decorated with intaglio patterns. Between the rim of the bowl and the ever present bow-string course there is a broad diaper band with symmetrically disposed hooks and spirals. A similar pattern occurs on the lower part of the cover. Above this zone there is a bow-string course, and above that there is what Karlgren has termed »rising blades». The masks on the upper part of the legs are placed upside down. Collection N. W. Probably late Huai. (King).

Pl. 47: 1 a and b. This little tripod of Ting type is of a totally different type from those reproduced in Pl. 46. It is, however, quite similar to those that were discovered at Chin-ts'un and described by Bishop White in Tombs of Old Loyang. The bottom of the body of the Chin-ts'un type is much more rounded than that of the Shou-chou one and the legs short, thick and curving. The tripods from Chin-ts'un lack one detail that is present on our Ting, namely the bowstring course under the rim. Another feature on our Ting is the pattern on the upper part of each leg. It has the form of a t'ao t'ieh head not unlike that on the tripod in Pl. 46: 3. It is intaglio work and is filled with black lacquer. Collection N. W. Late Huai or early Western Han. (King).

Pl. 47: 2. This Ting tripod is of the same type as the preceding, thick and heavy with short thick legs. It lacks the bow-string course, and both the bowl and the cover are richly decorated with depressed patterns arranged in two encircling zones on bowl as well as on cover. Amongst the various patterns there are t'ao t'ieh masks placed upside down and a wealth of broad interlaced bands, some filled with the »volutes and angles» pattern, others granulated, and others again striated. The sides of the handles are engraved with »volutes and angles». This vessel is so totally different in every respect from vessels made at Shou-chou that we have to assume that it was not made locally. Height with cover 25.5 cm. Collection Mr. Axel Johnson, Gothenburg. Huai.

Pl. 47: 3. This Ting tripod is totally different from the preceding ones and might well be unique. It is a shallow bowl with a perfectly flat bottom and straight, slightly spreading sides. Below the rim it is encircled by a raised band with rounded surface. The sides, including the bands, are decorated with patterns of a pale grey colour and possibly painted on. They are quite indistinct owing to the patination, and therefore it is difficult to make out any consecutive design. One fairly distinct pattern has the form of pairs of what look like wings attached to long curving tendrils. A similar pattern occurs on lacquered vessels found at Ch'ang-sha, and attributed to a pre-Han date by Chinese archaeologists, a date that has yet to be proven. The legs are short and straight, and the upper part of each has the form of a mask placed upside down. The large eyes are slanting, and a pair of ears point almost straight up. The bottom of each leg is hoof-shaped. Height 4.8 cm. Diameter of mouth 9.1 cm. Collection H. H. Probably early Western Han.

Pl. 47: 4. A small box with cover, both encircled by wide grooves forming sharp, low ridges. On the cover there are three small circular rings which served as »feet» when the cover was removed. Karlgren has already pointed out the Middle Chou character of the grooves and also the Huai feature of the rings. Height 15 cm. Diameter 11.5 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 47: 5. A bowl with rounded sides and a zoomorphic support in the form of tigers and birds. Round the upper and lower part of the bowl are plain bands, and these are connected by plain diamonds alternating with rectangular spirals. The spaces between

them are filled with comma patterns in the usual Huai style. Supporting the bowl are three birds with spread wings and representations of feathers on chests and wings. There are also three walking tigers. Their necks are hidden by the legs of the birds, but the heads appear on the other side, each head biting the tail of the tiger in front, the tigers thus forming a continuous chain. On the sides are two ring handles which were attached to the sides by rivets with wide heads, each with a raised cross. Inside the bottom and on the underside as well there is the sign for *wu* (five). The cover is unfortunately missing. Height 6.2 cm. Diameter 10.2 cm. Collection MFEA. Late Huai. (King).

Pl. 47: 6. A cup, one of a pair, and known in China as *jen lien pei*, or man's face cup. It is oval in form with flat bottom and spreading sides, and on the long sides there is a pair of thin flat handles which resemble a pair of ears. It was a very popular type in the Han era, and appears to have been made of every kind of material, bronze, pottery, lacquer, jade and even silver. Although most of them are Han or later, there is in the Winthrop collection one carved of jade which is undoubtedly earlier. It is reproduced in Senkoku shiki doki no kenkyū, pl. CXXIII: 1, and is stated by Umehara to have been found at Chin-ts'un. Sirén has also reproduced it in »Kinas Konst Under Tre Årtusenden» (Pl. 57). He has been more cautious and only regards Chin-ts'un as a probable provenance. The outside of the cup is covered with comma spirals, a décor which we have reason to regard as pre-Han. On the underside of the bottom there are engraved two birds which remind one quite forcibly of birds that formed part of the pattern on a series of Fu found in the tomb or treasure house of Yu-wang of the Ch'u state. It is of little significance whether the jade cup was found at Chin-ts'un or not. The important thing is that the patterns point to a pre-Han date. As the handles of our pair of cups are unlike those of cups of known Han dates, I believe the cups to be pre-Han and probably 3rd century B. C. Length 7.6 cm. Collection N. W.

Pl. 48: 1. This beautifully executed Hu vase has a bulbous body, high shoulders, short expanding neck and a straight foot-rim. The vessel is decorated with four bands of ornaments, which on the body are separated by groups of shallow grooves. The patterns on the neck and round the lower part of the shoulders are almost exactly alike. The main pattern might be described as a squared spiral, the inner part of which ends in a bird's head with a long curved beak and short crest. There are four lines of such spirals, two on the neck and two on the shoulders, and they are so designed as to form what resembles a squared letter S. Around the upper part of the shoulders there is a zigzag band formed by rising and falling blades, each decorated with symmetrically disposed spirals. A similar pattern occurs on the band below the shoulders. In the lowest zone are six heart-shaped blades, a pattern that was derived from the fairly common motif of two confronting birds. Most of the patterns are incised with fine lines, which were once inlaid with precious metal. There are also wider areas with rough bottoms, and they were inlaid with turquoise, pieces of which still remain. Height 20.8 cm. Collection C. K. Probably late Huai. There is another one of the same form and with identical patterns in the MFEA. It is reported to have been found at Ch'ang-sha. The soil adhering to certain parts of it has the reddish colour one usually associates with that region.

Pl. 48: 2. This Hu vase has a form that must have been common not only in the Huai valley but in the Ch'ang-sha region as well, both territories within the domain of the Ch'u kingdom. As it seems to have been fairly scarce elsewhere, I have regarded it as a typical late Ch'u form. The body is pear-shaped with high shoulders and a rather long neck, concave in profile. The foot is high and spreading. The body is encircled by three ornamental bands with identical patterns, all depressed, and round the foot there is an-



Fig. 71.

other band with a similar pattern. The pattern might be described as consisting of zigzag lines between narrow bands of »volutes and angles». In the fields within the zigzag lines there are spade-shaped spirals. Round the neck is a band of rising blades, each blade filled with symmetrically arranged spirals. The blades rise from a narrow band of »volutes and angles». On the cover are two zones similar to those on the vessel. The three »legs» on the cover are flat and pierced by holes. There are two ring-shaped handles on the shoulders suspended from masks with slanting eyes and incurved horns. They were not cast in one with the vessel but soldered on to it. The inside of the footrim is still filled with part of the core.. There is also a narrow strip of bronze constituting the remains of the funnel through which the molten metal was poured. The patterning on the vessel was done with dies, and as these could not very well have been anything but positive the impressions must have been made on a mould and not on a wax model. Two mould seams are plainly visible, and no attempt was made to eliminate them. The vase is one of a pair. Height to the top of the cover 23.5 cm. Collection N. L. Late Huai—early Western Han. Fig. 71. (King).

Pl. 48: 3. This Hu vase has a wonderful blue patina. The body is somewhat more rotund than that of the preceding piece, and the foot rim is more spreading. The body is perfectly plain but for a pair of t'ao t'ieh masks with loose rings. They are quite similar to those on the preceding pair, but owing to incrustations it is impossible to tell whether they were cast separately or not. There are a number of bronze »spacers», generally square in form. The inside of the foot rim is filled with part of the core and with the bronze remains of the funnel. The cover with its three »legs» resembles that of the other Hu vase. Height 29.5 cm. Collection N. L. Late Huai—early Western Han. (King).

Pl. 48: 4. This Hu vase has the same form as the preceding. The two masks on the shoulders are of a pre-Han type and have been cast separately and affixed to the vessels by means of short lugs and solder. The patterns are arranged in four encircling bands. On the neck there are rising blades enclosing various forms of spirals. Round the shoulders there is a pattern repeated many times and crossed by a zigzag band. Above and below there are narrow bands of »volutes and angles». The patterns were produced in the mould by dies, and the impressions overlapped in places. Inside the foot rim there are the remains of the core and fragments of the bronze funnel. Height 30 cm. Collection Mrs. Hollander, Stockholm. Late Huai—early Western Han. (King).

Pl. 48: 5 a and b. A flat Hu vase with elliptical body, narrow neck, which near the mouth opens out into a flower-like bulb, and high, slightly spreading foot. On the shoulders

there is a pair of t'ao ti'eh masks with incurved horns and a spade-shaped protuberance on the head. They support loose rings. Height 31.8 cm. Collection M. M. Early Western Han.

Pl. 49: 1. One of a pair of Hu vases of what I have called the Ch'u type. It is somewhat more bulky than the preceding ones, and the foot rim is not quite so spreading. The body is plain except for a pair of mask handles, which appear to have been cast together with the vase. They have the same form as those on the preceding vases. There are numerous square plugs in the sides, necessary adjuncts considering the extreme thinness of the walls of the vessel. The inside of the foot rim shows remains of the core and fragments of the funnel through which the metal was poured. Height to the top of the rim 29.5 cm. Collection MFEA. The pair came from the same grave as the two Ting tripods Pl. 46: 3, the pair of axle caps Pl. 16: 5 and the ladle Pl. 49: 2. Late Huai—early Western Han.

Pl. 49: 2. A ladle from the same grave as the preceding and of a common type. The socket for the handle is 10 cm. long. The width of the ladle is 11 cm. A similar one, which is inscribed, was amongst the bronzes found in the tomb of Yu Wang referred to earlier. Collection MFEA.

Pl. 49: 3. A very curious utensil which well might be unique. It is composed of two identical parts joined together by a small hinge. Each part has the shape of a shallow circular Pan, in the middle of which is a quatrefoil reminiscent of patterns round the centre of mirrors of the Lo-yang as well as of the Shou-chou group, though the petals on the mirrors do not coalesce as they do on this utensil. There is a long, bill-shaped handle diametrically opposed to the hinge and decorated with spirals. It forms the ornate bill of a t'ao ti'eh mask in relief, and is in typical Huai style. Diameter 12.6 cm. Collection Royal Scottish Museum, Edinburgh. Probably late Huai.

Pl. 50: 1. A tripod with a bulbous body, high collar, short, flimsy legs and a pair of small vertically placed loop handles to which a swing handle was once attached. The cover, which fits over the high collar, is bell-shaped, and on its top are three «legs». Collection N. W. 3rd or 2nd century B. C. A common type in the Huai valley. (King).

Pl. 50: 2. A spherical incense burner in open-work supported on three plain legs and with the cover hinged. On top of the cover there is a cock plastically treated and surrounded by four chickens, all facing inwards. Height 17.5 cm. Collection A. C. Han. (King).

Pl. 50: 3. An incense burner with hemispherical body on a short stem, which continues in a widely spreading foot. A dome-shaped cover has become firmly attached to the vessel. The bowl itself is plain, but not so the stem and the foot. On the foot we find a typical Han pattern of mountain ranges striped vertically, and various animals in motion. There is a hare, the head of a wild boar appears from behind a rock, also the head of a tiger, and other kinds of quadrupeds are climbing out of a cranny. Two trees, one of them a pine, serve to enliven the landscape. The upper part of the foot has the form of six spade-shaped petals, which serve as support for the bowl. The spaces between the petals are filled with hatchings similar to those on second century mirrors. The cover is in openwork, and the patterns might be described as curiously wrought petals as well as mountain peaks. They support a ring striated obliquely. Inside the ring there are three wing-like patterns. The bottom of the stem was cast hollow and is covered with a thin plate, which has been riveted on. Height 17.5 cm. Collection MFEA. 2nd century B. C. (King).

Pl. 50: 4. An incense burner of spherical shape and resting on a stem with spreading foot. The body is decorated with stylized mountain scenes against a ground of triangular spirals forming crosses. On the wide foot there are four enormous contiguous petals fairly similar to those on the implement Pl. 49: 3. The slightly domed upper part of the cover, which is in openwork is decorated with a pair of dragons fighting a pair of tigers. The heads of the latter are en face, those of the former in profile and similar in form to dragon's heads occurring on Shou-chou mirrors of the 2nd century B. C. Height 15.6 cm. 2nd century B. C. (King).

Pl. 51: 1. An incense burner in the form of a shallow bowl supported by a spreading foot and with a pair of loose ring handles, above which there is a bowstring course. The domed cover is in the form of a bird with a highly contorted body carried out in open-work. Height 6.5 cm. 2nd century B. C. Formerly in the collection of Mrs. Sedgwick but lost during an air raid.

Pl. 51: 2. This simple and beautiful vessel has the form of a low bowl with bulging sides, a very low neck and a reinforcing collar round the rim. On the sides are three small loops with loose ring handles. The foot rim is thin and low, and the bottom is arched. Diameter of the mouth 11.3 cm. Diameter of the foot rim 13.3 cm. Collection N. L. Late Huai—early Western Han.

Pl. 51: 3. An incense burner with the body in the form of a stem-cup with rather thick stem. About half way between the rim and the foot there is a thin, wide flange fashioned to resemble a flower with six petals. The cover is in open-work and in the form of a hydra biting over a band. The sides of the vessel are decorated with a painted design, which has become indistinct. The petals are also painted with what appears to be elongated spirals intersected by S-shaped spirals. Height 9.8 cm. Collection H. Mjt. Probably early Western Han.

Pl. 51: 4 a and b. An incense burner in the shape of a monster on four legs trampling on a serpent, the body of which forms the figure eight. The head of the reptile rests against the lower part of the monster, and so does the tail. The leg and the feet with their long claws resemble those of a tortoise. The body is covered with incised representations of scales and some feather-like or possibly hair-like patterns. A broad short tail is likewise incised. It should be noted that in the pictorial art old tortoises are often figured with tufts of hair. The head is attached to the body by means of a hinge and resembles that of a bat with open mouth set with sharp teeth. Along the middle of the forehead there is a crest. When received it was filled with clay which, upon being removed, revealed bits of charcoal. Height 8.9 cm. Collection A. C. Probably early Western Han. (King).

Pl. 51: 5. A model of a stove totally different from the preceding. It is square, with four openings resembling arched doorways, one in the middle of each side. Cast in one with the stove is a pot of globular form with a short narrow neck, which widens out at the mouth. Length of each side 7.5 cm. Height of stove 3.2 cm. Collection H. Mjt. (King).

Pl. 52: 1. A kettle of Hu type with compressed globular body on three short legs, which expand near the top. The neck is short and straight, and into it fits a slightly domed cover with a loop in the centre. It supports a two-linked chain, which is connected with a U-shaped swing handle attached to the sides of the kettle. The spout has the form of an animal's head on a short curved neck. The vessel is encircled by three ornamen-



Fig. 72.

tal bands all alike and composed of a chain of S-shaped links, each ending in a dragon's head. This type of pattern is quite common in the nomadic art. The legs are also decorated. On the upper part of each there is a t'ao t'ieh mask with slanting eyes and incurved horns. Height 20.6 cm. Collection A. C. Late Huai—early Western Han. (King).

Pl. 52: 2. A model of a cooking stove in the form of the bow of a boat, square cut at the back, where there is an arched opening. There are two holes for cooking vessels and both are occupied. One is almost hemispherical with a flattened bottom and a small opening. Round the middle there is a flange, which rests against the hole in the stove. The other is hemispherical, with upright loops, each with a hole for a swing handle or rope. Length 46 cm. Collection MFEA. (King).

Pl. 53. A lamp with stand. The lamp has the form of a low cylinder with a pricket in the middle to support the wick, three low, flat legs and a long flat handle extending from the rim. The handle is decorated with the incised figure of a walking animal. A short tube projects from the bottom and fits over a cylindrical rod, which issues from the mouth of a dragon's head. This is balanced on the head of a squatting, rather flat creature with slanting eyes, long, pointed nose and whiskers. The hands are resting on the knees, and the elbows are held straight out. The creature is robed in a flowing gown, which is elaborately decorated. It rests on a mound formed by three walking, winged tigers. Their heads are moulded in relief, the bodies engraved, and so as to emphasize the hairs they are pictured against a background that resembles a reed fence. A small, hairy creature occupies a space between two of the beasts. A foot-ring forms the lowest part of the stand. It is decorated with incised triangles pointing upwards. The lower part including the mound was cast separate from the upper part, and the two were riveted together. Height 33.5 cm. Collection MFEA. Probably early Western Han. (King).

Pl. 54: 1. A bell lentoid in cross-section and with slightly arched bottom. In the sides are four vertical slits, two on each side. The long handle is, strangely enough, not placed in the centre but to one side, and is surmounted by the figure of a crouching bear. Height 25 cm. Collection MFEA. Late Huai—early Western Han. (King).

Pl. 54: 2. A bell lentoid in cross-section with long, almost straight barrel, the bottom of which is in the form of a flattened arch with remarkably long approaches. The handle is hexagonal in cross-section and quite long. Height 24 cm. Collection MFEA. Late Huai—early Western Han. It is interesting to note that the same peculiar form of barrel occurs as pattern on the spearhead in Pl. 4: 3. (King).

Pl. 54: 3. A bell of the same type as the preceding and more or less of the same form as 54: 1. Round the upper part of the barrel is an ornamental band almost identical with that which adorns the Hu vase in Pl. 47: 2. The handle is long, hexagonal in cross-section, and ends in a loop formed by a monster with circular eyes and comma-shaped horns. Round the handle are two ornamental bands. Height 28 cm. Collection B. M. Late Huai—early Western Han.

Pl. 54: 4. A counterpoise for a steel-yard in the form of a thin shell, somewhat more than hemispherical in shape. There is a loop at the top which goes through the shell and was secured to it by a pin. The shell is decorated with various intaglio patterns. In the uppermost zone there is a comma-like figure repeated four times. A narrow band of hatchings divides this zone from the next, which is divided by four vertically placed bird-like patterns into sections, each containing two birds neck to neck, with their crested heads turned back and the raised tails curving outwards. The lowest band is decorated in a similar way, but here the birds have been replaced by quadrupeds. All the patterns are depressed, and the depressions are filled with hatchings. The shell originally contained some kind of concrete to render it heavy. The workmanship is very poor. Diameter 8.2 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 54: 5. This counterpoise resembles the preceding and is almost intact, being filled with what appears to be lime and stone. The patterns are more or less similar. Diameter 7.9 cm. Collection MFEA. Fig. 72.

Pl. 55: 1. A slightly domed cover for a vessel. Two ornamental rings frame the principal field, which carries a pattern composed of two pairs of birds with large, circular eyes, C-shaped bodies and C-shaped tails. Each bird possesses a curiously shaped foot, and similarly fashioned «feet» occur as isolated patterns to correspond with the real feet. The ring round the middle of the cover is ornamented with «volutes and angles», and the outer ring with irregular T-shaped and S-shaped spirals. The central part of the ever-present loop is lost. Each end is shaped like a mask with protuberant eyeballs and rolled-up snout. All the contours of the patterns are depressed, and as for the ring with «volutes and angles» the patterns occur in intaglio fields with rough bottoms. All the depressed portions might have been inlaid, the narrow lines with threads of silver, and the broad areas, particularly those with rough bottoms, with turquoise or paste. Diameter 13 cm. Collection MFEA. Late Huai—early Western Han. Fig. 73. (King).

Pl. 55: 2. This almost flat cover is completely filled with ornaments. The middle is occupied by a crouching dragon in the round, the arched body of which forms a loop holding a small ring with «volutes and angles». It is surrounded by a whorl pattern, outside which there is a plain ring. The outer zone is divided into sections by four radially placed «hourglass» patterns. In each is a bird-like dragon with head turned back and with its body shaped somewhat like that of the bird pattern on the preceding cover. The neck is adorned with an S-shaped crest. Each field also contains two circular disks and comma-like figures. All intervening spaces are filled with granules with flattened tops and

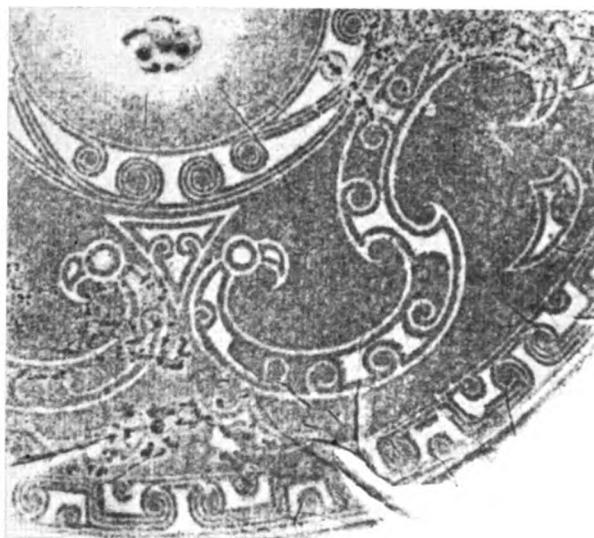


Fig. 73.

grouped so as to form lines parallel to the contours of the main patterns. These are quite flat and slightly above the tops of the granules. The question of how the vessel was cast is an interesting one, and I believe that it was done by direct casting, and base my opinion on the fact that the central loop was riveted on and not cast together with the cover. The process used in preparing the mould probably was the following. The main patterns were first stamped on the mould. Then a small trundle with granules engraved on the felloe was wheeled round the contours of the main patterns until the surface was covered. The same method could also have been employed on a wax model, but had this been the case the artisan would surely have included the loop in his wax model. Karlgren has suggested that it probably formed the cover of a Hu flask. Diameter 9 cm. Collection MFEA. Late Huai—early Western Han. Fig. 74. (King).

Pl. 55: 3. A small cover, in the centre of which there is a semi-circular loop with a mask at each end supporting a small loose ring. It is encircled by several narrow rings, and the space between these and the loop is occupied by six spade-shaped patterns with their points towards the centre. The few intervening areas are filled with granules. Outside the circles is a zone containing the »volutes and angles» pattern and triangular spirals. Between this zone and the rim are three encircling grooves forming sharp ridges. Diameter 94.4 cm. Collection MFEA. Late Huai—early Western Han. Fig. 75.

Pl. 55: 4. A somewhat flat cover with a loop in the middle formed by the heads and necks of two t'ao t'ieh with slanting eyes and turned up snouts. The surface is partially covered with incrustations rendering it impossible to make out any consecutive pattern. The ornaments are composed of long, sweeping intaglio curves, generally combined with spirals and beautifully executed. There is a slanting eye, but it does not appear to belong to any head or face. Diameter 11 cm. Collection H. Mjt. Late Huai.

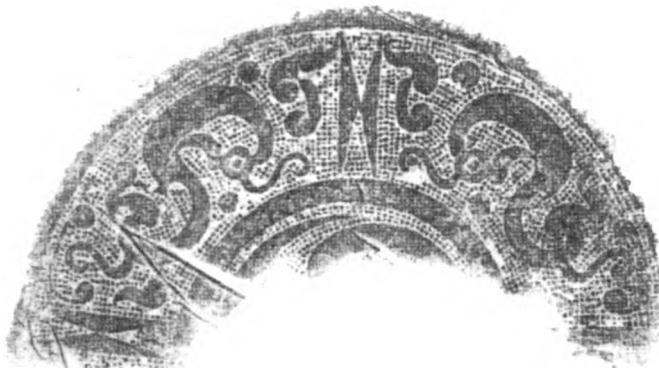


Fig. 74.

Pl. 55: 5. The cover of a Hu vase, one of several and quite similar to those which have been reproduced and described in Pl. 48: 2. Collection MFEA. Late Huai—early Western Han.

Pl. 56: 1. A saw in the shape of a scythe. One of the sides is slightly curved, a second is straight and is fitted with two short flanges. The edge of the third is serrated, the teeth being formed by oblique striations on one side and a bevel on the other. Length from tip to tip 12.5 cm. Collection MFEA. There are several such saws at the Museum, but they are not from Shou-chou. One of them has a short curved handle and is pierced by a hole, so that it could hang suspended from the belt or girdle.

Pl. 56: 2—4. Three cross-tubes, two decorated with feline heads and one with a cicada. At the back the usual square opening. Collection MFEA.

Pl. 56: 5—8. Various types of celts. No. 8 represents the most common type. Collection MFEA.

Pl. 56: 9—11. Finials, circular in cross-section and with a small hook bent in the direction of the closed end. Common in the Huai valley. Perhaps arrow-shaft finials or caps for canopy ribs.

Pl. 56: 12. A finial, tunnel-shaped in cross-section and with a hook bent in the direction of the closed end. One of many. They might have served as caps for canopy ribs. Collections H. H. and MFEA.

Pl. 56: 13. A tube, tunnel-shaped in cross-section and fitted with two pairs of lugs. One of many in the MFEA collection. Use uncertain.



Fig. 75.

The jade and glass objects illustrated in Pls. 57—63 include some of the most common types, and a few are decorated with the comma spiral pattern, which was the most common of the Huai-style designs. Although it occurs in several variants only two are represented here. One, and probably the earliest, has its centre raised well above the surface and its »tail» incised. The other is incised, possibly with a slight swelling in the centre.

Usually this is the only pattern on the kind of *pi* known as the *ku pi*. *Ku* means grain, and the name implies that the pattern was thought to represent a sprouting seed. It must be admitted that that is what it does resemble, but, if we consider that it adorns not only the *pi*, where such a symbol might be regarded as appropriate, but many other types of objects as well, and mostly of a secular nature, the interpretation seems highly questionable.

Now, we know that the jade carvers took over from the bronze artisans such patterns as the »volutes and angles» and the »interlocked T's», and there does not seem to be any reason why they should not have adopted the most common of all the Huai-style bronze patterns, the comma spiral. It might be argued that it was too complicated, but the main element cannot be called complicated. It is simply a spiral with its centre raised above the »tail». The comma spirals are hardly ever contiguous. The intervening spaces are filled with auxiliary curves, striae and granules, but it is the comma spiral that constitutes the principal pattern and which catches the eye. I believe that the jade carvers took it over, modified the spiral somewhat to suit the material with which they had to work, and placed it at all sorts of angles just as it appears on bronze objects.

On whatever jade object the comma-spirals occur they are invariably equidistant. To effect this on a circular disk like the *pi* the jade carver described concentric hexagons round the orifice and spaced his spirals on the lines thus painted. Now and then only part of a spiral found room at one of the edges, but rather than leave it out a semi-circle was drawn.

It is interesting to note that the hexagon notion was applied to almost every kind of object, even when concentric circles would have served the purpose just as well. We even find it on such pendants as those reproduced in Pls. XLIII and XLIV of Salmony's Carved jade of Ancient China. The pendants are in the form of crouching tigers the bodies of which are ornamented with comma spirals in lines forming angles of 120 degrees. The legs of the beasts are decorated with the »interlocked T's» pattern — another bronze décor.

Another type of pattern that occurs not only on *pi* of jade and glass but on sword slides as well is in the form of hemi-spherical or almost conical nodules and spaced just as the comma spirals are. This might be a simplified form of the comma spiral or, what is more likely, a later version of it. A third pattern is seen in Pl. 57: 1. On this *pi* the hexagons are not marked by spirals but are incised. This has resulted in a network of diamonds, and in the centre of each there is a hexagonal pyramid. The *pi* on which such a pattern occurs might be the *p'u pi*.

as is suggested by Hansford in his instructive book Chinese Jade Carving. He has also put forward the interesting theory, based on Chou li, that the *ku pi* were the insignia of the fourth class of the nobility and the *p'u pi* the insignia of the fifth class. If Hansford is right, then the two patterns are contemporary. Now, we know that the comma, spiral pattern does not occur on bronze after the end of the third century B. C. and this probably applies to jade as well. The hexagonal pyramids did, however, survive into the second century.

Pl. 57: 1. A jade pi decorated on both sides with a network of diamonds each enclosing a hexagonal pyramid. The jade is a translucent greyish-green with brown spaces and opaque bone-white streaks and areas. Diameter 11.6 cm. Collection Peter Boode. Late Huai—early Western Han. (King).

Pl. 57: 2. A jade pi with the same kind of pattern as on the preceding. The jade is a translucent greyish-green spotted with white. Diameter 14 cm. Collection B. M.

Pl. 57: 3. Pi of white glass decorated on both sides with nodules. Diameter 8.7 cm. Collection B. M. Probably early Western Han.

Pl. 57: 4. Pi of whitish glass, one side of which is decorated with hemi-spherical nodules, the other with pyramids. Diameter 11 cm. Collection B. M. Probably early Western Han.

Pl. 57: 5. Two halves of a pi of much corroded white glass. On either side comma-spirals in low relief. Diameter 13.5 cm. Collection H. Mjt. Probably 3rd century B. C.

Pl. 57: 6. Pi of greenish-white glass. On one side ornamented with numerous nodules. The other side has been cut so as to form a trellis, each compartment containing a hexagonal pyramid. Diameter 11.8 cm. Collection H. Mjt. Probably early Western Han.

Pl. 58: 1. Pi of sea-green glass, one side ornamented with a trellis pattern formed by squares. In each a pyramid. The reverse is plain. Diameter 12.4 cm. Collection H. Mjt. Probably early Western Han.

Pl. 58: 2. Two halves of a decomposed whitish glass pi decorated on either side with the comma-spiral pattern. Diameter 13.5 cm. Collection H. Mjt. Probably late Huai.

Pl. 58: 3. A sixth section of a decomposed glass pi decorated with square pyramids. Length of the longest side 6.4 cm. Collection MFEA. Probably early Western Han.

Pl. 58: 4. Pi of whitish glass decorated with hemi-spherical nodules. Collection C. K. Probably early Western Han.

Pl. 58: 5. Similar to the preceding and in the same collection.

Pl. 59: 1 a and b. A pair of thin, flat, not quite rectangular plaques of dark, brown jade. The shorter sides are slightly convex, and in the longer sides are shallow incisions, three in each side. One side is completely covered with ornaments, which are quite flat but with incised contours. Amongst the patterns we find spirals, and bird and animal

elements, such as eyes. There are also tassel-like patterns, some of them pointed. On one of them are traces of a red pigment. In each of the short sides are two small holes for the threads that fastened the jade to the belt or sash(?). The reverse is plain. Dimensions: length 4.8 cm, width 3 cm and 3.4 cm. Collection H. Mjt. There are three more in the same collection. Late Huai—early Western Han.

Pl. 59: 2. Scabbard slide of greenish jade decorated with crudely cut C-shaped curves. Length 6.5 cm. Collection MFEA. Late Huai—early Western Han.

Pl. 59: 3. A so-called »tongue amulet» of milky white jade in the form of a cicada. Length 3.7 cm. Collection H. Mjt. Late Huai—Western Han.

Pl. 59: 4. A cicada of greyish-green jade. Length 4.5 cm. Collection H. Mjt.

Pl. 59: 5 a. Part of a jade pi decorated on one side with rather crudely carved spirals, each within a hexagon formed by incised lines. Two holes have been drilled in modern times. Collection MFEA. Late Huai—early Western Han.

Pl. 59: 5 b. Part of a jade pi treated in the same way as the preceding. The pattern is composed of hexagonal pyramids. Collection MFEA.

Pl. 59: 6. A small pommel of whitish jade decorated with comma-spirals. In the bottom a small hole and two eyelets. Dimensions 4.2×1.2 cm. Collection MFEA. 3rd century B. C.

Pl. 59: 7. Small pi of dull green jade embellished with crudely carved spirals. Diameter 5.4 cm. Collection MFEA. 3rd century B. C.

Pl. 59: 8. A small yuan of green jade flecked with sepia. It is ornamented with comma-spirals. 3rd century B. C.

Pl. 59: 9. Pi of opaque white jade decorated on both sides with comma-spirals, the inner parts of which are raised, the outer incised. Diameter 6.2 cm. Collection E. R. 3rd century B. C. (King).

Pl. 60: 1. Scabbard chape of jade, lentoid in cross-section and having slightly expanding sides. It is decorated with »interlocked T's», the contours of which are incised. Height 3.8 cm. 3rd century.

Pl. 60: 2. Scabbard chape of the same form as the preceding. Both sides are decorated with two double T-spirals, a large one and a small one on the same stem. The bottom is engraved with two »volutes and angles». The colour is greyish-green with lighter and darker patches. Width at the bottom 6.7 cm. Collection H. Mjt. 3rd century.

Pl. 60: 3. Scabbard chape decorated with spade-shaped, C-shaped and T-shaped spirals. White jade with brown splashes. Height 4.2 cm. 3rd century B. C.

Pl. 60: 4. Sword pommel of jade in the central field decorated with four spirals forming a whorl pattern and also with four shoe-shaped figures filled with cross-hatching. The outer zone is embellished with comma-spirals, the inner parts of which are raised. In the reverse is a circular groove containing remains of a sword grip, which was of iron. The

colour of the jade is greyish-green, in places stained russet by iron rust. Diameter 4.6 cm. Thickness 1.5 cm. Collection H. Mjt. Probably 3rd century B. C.

Pl. 60: 5. Sword pommel of jade. The inner field is slightly raised and somewhat rounded, and embellished with a whorl pattern formed by comma spirals. In the centre is a small four-pointed, cross-hatched star. The outer zone carries the usual comma-spirals with raised centres. There is a deep circular groove in the reverse, and also three eyelets. Diameter 4.1 cm. Collection B. M. Probably 3rd century B. C.

Pl. 60: 6. Sword pommel of jade. In the central field there is a curious pattern repeated three times and resembling the ling chih fungus. The outer field carries the usual comma, spiral pattern. The colour is white. Diameter 3.7 cm. Collection B. M. Probably 3rd century B. C.

Pl. 60: 7. Sword pommel of jade decorated like the pommel 60: 6 and belonging to the sword reproduced in Pl. 1: 2. Collection MFEA. Probably 3rd century B. C.

Pl. 60: 8. Sword pommel of jade similar to 60: 5. Diameter 5 cm.

Pl. 60: 9. A circular jade plaque, one side of which is plain, the other slightly convex and decorated with carved and incised patterns. In the central field is a dragon, the body forming the figure 8, and its crested and eared head biting over the tail. The upper jaw does not resemble that of any dragon occurring on mirrors or on any other type of Shou-chou bronzes, but it has exactly the same form as the beak of the parrot that forms part of the ornamentation on the plaques Pl. 33: 2 and 3. The outer field is carved with six petals of the same form as those that occur on 3rd century mirrors of the Lo-yang group. The colour is greyish-green mottled with white. Diameter 5.2 cm. Probably late Huai. Being the only one of its kind and carrying a Lo-yang pattern, it may have been imported to Shou-chou.

Pl. 60: 10. Sword pommel similar to 60: 4 and 60: 6 and of pale grey jade. Diameter 4.5 cm. Thickness 6 cm. Collection H. Mjt. Probably 3rd century B. C.

Pl. 60: 11 a and b. Sword pommel of white glass decorated with small nodules. The reverse has a circular depression, in the middle of which there is a short lug. Diameter 5 cm. Collection C. K. Probably 2nd century B. C. (King).

Pl. 60: 12. Sword pommel of glass, in the centre of which is a depressed ring surrounded by four petals of a type that occurs on Lo-yang mirrors. An outer zone carries a pattern of small nodules. Diameter 4.4 cm. Collection C. K. Probably 2nd century B. C. (King).

Pl. 61: 1. Scabbard slide of jade. One of the curving ends carries a mask with protuberant eyeballs and a pair of broad, turned-up striated eyebrows. The rest of the surface is decorated with three pairs of C-shaped spirals, the middle pair facing outwards, the other two turned the other way. Late Huai—early Western Han. (King).

Pl. 61: 2. Scabbard slide of buff-coloured glass decorated with pairs of C-shaped spirals, every other pair on short stalks from a central ridge. The bent-down end, closest to the rectangular loop on the reverse, carries a mask with pointed horns. Dimensions 9.4 × 2.4 cm. Collection H. Mjt. Late Huai—early Western Han.

Pl. 61: 3. Scabbard slide of white jade mottled with brown. It is ornamented with pairs of C-shaped spirals, which grip into one another. There are also two diamonds with cross-hatchings. At one of the bent-down ends there is a mask similar to the one on Pl. 61: 1. Dimensions 5.1×2.2 cm. Collection B. M. Late Huai—early Western Han.

Pl. 61: 4. Scabbard slide of jade decorated as 61: 1. Dimensions 8.4×2.5 cm. Collection O. K.

Pl. 61: 5. Scabbard slide of jade decorated with wing-like and hook-like patterns on a ground of nodules in longitudinal and transversal lines and with incised lines between them. The jade is greyish-green, milky white and buff. Dimensions 9.9×2.1 cm. Collection O. K. Probably 2nd century B. C. (King).

Pl. 61: 6. Scabbard slide of whitish glass decorated with rows of nodules. Length 9.6 cm. Collection C. K. Probably 2nd century B. C. (King).

Pl. 61: 7. Scabbard slide of jade decorated with nodules in transversal lines. The colour is light brown flecked with white, bone white and dark brown. Dimensions $7.5 \text{ cm} \times 2$ cm. Collection O. K. Probably 2nd century B. C.

Pl. 61: 8. Scabbard slide of pale grey glass decorated with lines of nodules. On one of the bent-down ends there is an animal mask. Length 7.6 cm. Collection B. M. Probably 2nd century B. C.

Pl. 61: 9. Scabbard slide of jade not quite rectangular in shape. One end has been carved into the upper half of a quadruped seen in profile and peeping over the edge. The observe is decorated with a network of incised lines, transversal as well as longitudinal, and there are nodules in the squares thus formed. The colour is greyish white with spaces discoloured by iron rust. Dimensions: $6.7 \text{ cm} \times 1.5$ cm. Collection H. Mjt. Probably 2nd century B. C.

Pl. 61: 10. Scabbard slide of orange-coloured jade embellished with nodules in transversal and longitudinal lines. They are joined by incised lines forming steps. Length 6.4 cm. Collection B. M. Probably 2nd century B. C.

Pl. 61: 11. Scabbard slide of white glass decorated with 5 longitudinal rows of knobs shaped like pyramids. Length 6.4 cm. Formerly collection L. C. Probably 2nd century B. C.

Pl. 61: 12. Scabbard slide carved from an irregularly shaped white jade. The top carries a hydra in the round and partly carved in openwork. On the reverse are traces of carbonized silk. Length 8 cm. Collection Mr. Chauncy Hamlin, Buffalo. Probably 2nd century B. C. (King).

Pl. 61: 13. Scabbard slide of jade, originally of greenish colour but now almost white. It is carved with a hydra biting its own back. The loop on the reverse is missing, and another part of the slide might be missing as well. Dimensions: $5.1 \text{ cm} \times 1.7$ cm. Collection H. Mjt. Probably 2nd century B. C.

Pl. 61: 14. Fragment of a scabbard slide of greyish-green, white and reddish-brown jade. Length 5 cm. Collection O. K. (King).

Pl. 62: 1. A fragment of white jade in the shape of a dragon's head on a short, arched neck seen in profile. It resembles dragon's heads on 3rd century mirrors. Length 3.5 cm. Collection H. Mjt. It probably came from a dragon resting on the periphery of a pi. 3rd century B. C.

Pl. 62: 2. The head of a hydra or tiger viewed *en face*, made of white jade. Length 2.7 cm. Collection H. Mjt. It came from the same grave as the preceding and probably formed part of the same pi.

Pl. 62: 3. Fragment of whitish jade in the form of a dragon with twisting body and gaping over a comma-shaped protuberance. The head, with its gaping mouth, is typical of dragon's heads on 3rd century mirrors. It formed part of an object with rounded surface, possibly a pi. Length 6.1 cm. Collection H. Mjt. 3rd century B. C.

Pl. 62: 4. A small object of pale green jade with russet spots. It probably served as the handle of a knife, and is composed of a short cylindrical tube with a flat rectangle at the closed end. It is completely covered with ornaments. On the socket the décor is composed of pairs of S-shaped curves, bordered on either side by narrow bands, striated obliquely. The rectangle carries C- and T-shaped spirals as well as areas with cross hatchings. The design closely resembles those on objects of bronze. Length 3 cm. Collection H. Mjt. Late Huai—early Western Han.

Pl. 62: 5. A pendant of white jade spotted with brown and in the form of a reptile with a broad head on a long neck, which branches off to right and left, each branch forming the figure 8. The head has long, oblique eyes and pointed eyebrows and the bodies are covered with slanting stripes. Width 3.5 cm. Collection H. Mjt. Late Huai—early Western Han.

Pl. 62: 6. A small pendant of white jade with chalky spots and in the form of a short arc with its tangents. The head and wings of a dragon-bird has been carved on both faces, on which incised curves also occur. An oval hole has been drilled through the apex. Collection H. Mjt. Probably 3rd century B. C.

Pl. 62: 7. A flat pendant of ivory-coloured jade. The central part has been symmetrically carved; it has the shape of the body of some beetle which terminates in a sharp point. In the middle is a large circular hole. On the sides are curiously formed attachments, carried out partly in open-work. Some resemble bird's beaks, others wings and tails. These are carved with hooks and spirals, and the incisions continue on the «insect's» body, in one instance forming a tail. This type of pattern may be regarded as a late form of a zoomorphic design. Length 5.6 cm. Collection B. M. Late Huai. (King).

Pl. 62: 8. A flattened handle of whitish jade, supposed to represent perhaps the upper part of a miniature sword with pommel, grip and guard. The lower part has a jagged edge, showing that a short bit is missing. It is completely covered with ornaments carved in rounded relief. The design is symmetrically arranged and composed of highly stylized animal forms, all alike but every other one upside down. On the edge of the guard is a seated animal with small circular eyes, enormous upward-curving snout and large feet. On the grip proper there are two such creatures on either side, one of them upside down. On the pommel are two quadrupeds with their foreheads touching, small eyes and enormous feet with claws. On each side are the heads of two monsters, one looking up, the other down, and in the middle a head seen *en face*. In the bottom are drilled two

holes, one in the middle and the other to the side. Length 5.8 cm. Width 3.5 cm. Collection H. Mjt. Probably 3rd century B. C.

Pl. 62: 9. A thin scutiform greyish-yellow jade, one side of which is flat and plain, the other slightly rounded and carved with the highly contorted body of a tiger in low, rounded relief. The body is engraved with various curves. The object might have served as the head of a hat-pin. Height 5 cm. Formerly collection O. R. Late Huai—early Western Han.

Pl. 62: 10. The jade pommel of a knife handle. It is flat and possesses the contours of a highly stylized bird's head. Both sides are engraved with various patterns. Near the top there is what resembles a tree, and below it are spirals and a scutiform figure repeated twice and of a shape that we know from certain lacquered objects found at Ch'ang-sha. It ends in a tang, which has become discoloured by having been in contact with bronze and with spots of bronze incrustations. Length 4.2 cm. Collection MFEA. Late Huai—early Western Han. (King.)

Pl. 62: 11. One half of a haft of whitish jade. It has been sawn in two, perhaps before being buried. One side is semi-circular the other naturally flat and hollow, since the object served as a finial as well as a haft. The outside is decorated with a beautifully carved hydra, the legs of which are missing. The head has a form typical of the 3rd century B. C. On the lower part of the haft are volutes in the round. Length 4.5 cm. Collection MFEA. Late Huai. (King.)

Pl. 62: 12. A jade pendant in the form of a half-hoop. Each end has the form of a dragon's head with almond-shaped eyes, open jaws and ears pointing straight back. On the arch are comma-spirals with raised centres and grouped as on a pi. A neat hole has been drilled through the crown, and in the corners of the mouths are holes to which a chain was fastened. The jade is a greyish-green with reddish-brown patches. Width 11.8 cm. Collection Mr. Chauncy Hamlin, Buffalo. Late Huai. (King.)

Pl. 63: 1. A compound eye-bead of brownish glass with eye patterns in blue and white. (King). Diameter 2 cm. Collection C. K. The eye-beads probably are late Huai—early Western Han.

Pl. 63: 2. Eye-bead of glass the colour of tourmaline, the eyes blue with white settings. Some are surrounded by rings of white dots. Collection C. K. (King).

Pl. 63: 3. Plain bead of dark blue glass. Collection C. K. (King).

Pl. 63: 4. Eye-bead similar to 63: 2. Collection C. K. (King).

Pl. 63: 5. Glass ornament of greyish-white glass and in the form of two contiguous segments of a circle. On the convex side are four revolving eyes with blue centres and white rings surrounding them. Length 2.7 cm. Collection C. K. (King).

Pl. 63: 6. Cylindrical eye-bead with many conical »horns« and of dark blue glass. Collection B. M.

Pl. 63: 7. Cylindrical eye-bead of light blue glass with three bands of compound eyes, also triangles formed by white dots. Length 4.9 cm. Collection H. Mjt.

Pl. 63: 8. Eye-bead cylindrical in shape and decorated with three rows of protuberant eyes. Each eye originally consisted of a blue centre and white rings alternating with blue ones. Diameter 2.9 cm. Collection B. M.

Pl. 63: 9. Eye-bead of what is now almost black glass. The eyes are blue with numerous white rings. There are also diamonds formed by white dots. Diameter 2.3 cm. Collection B. M.

Pl. 63: 10. Eye-bead cylindrical in shape and covered with cone-shaped eyes, the colour of the glass is marine blue. Length 1.7 cm. Collection B. M.

Pl. 63: 11. Eye-bead of dark blue glass with blue eyes placed eccentrically within circles of white glass. Diameter 1.8 cm. Collection C. K. (King).

Pl. 63: 12. An oblong head of blue, white and brownish glass, decorated with compound eyes and square fields containing coloured circles. Length 2.9 cm. Collection C. K.

Pl. 63: 13. Small compound eye-bead of dark blue glass. Collection C. K.

Pl. 63: 14. Small bead with dark blue eyes. Collection C. K. (King).

Pl. 63: 15—17. Glass cicadas of simple design. Collection B. M.

Pl. 63: 18. Ring of light blue glass decorated on both sides with raised dots in three concentric circles. Diameter 3.8 cm. Collection H. Mjt. One of a pair. Late Huai—early Han.

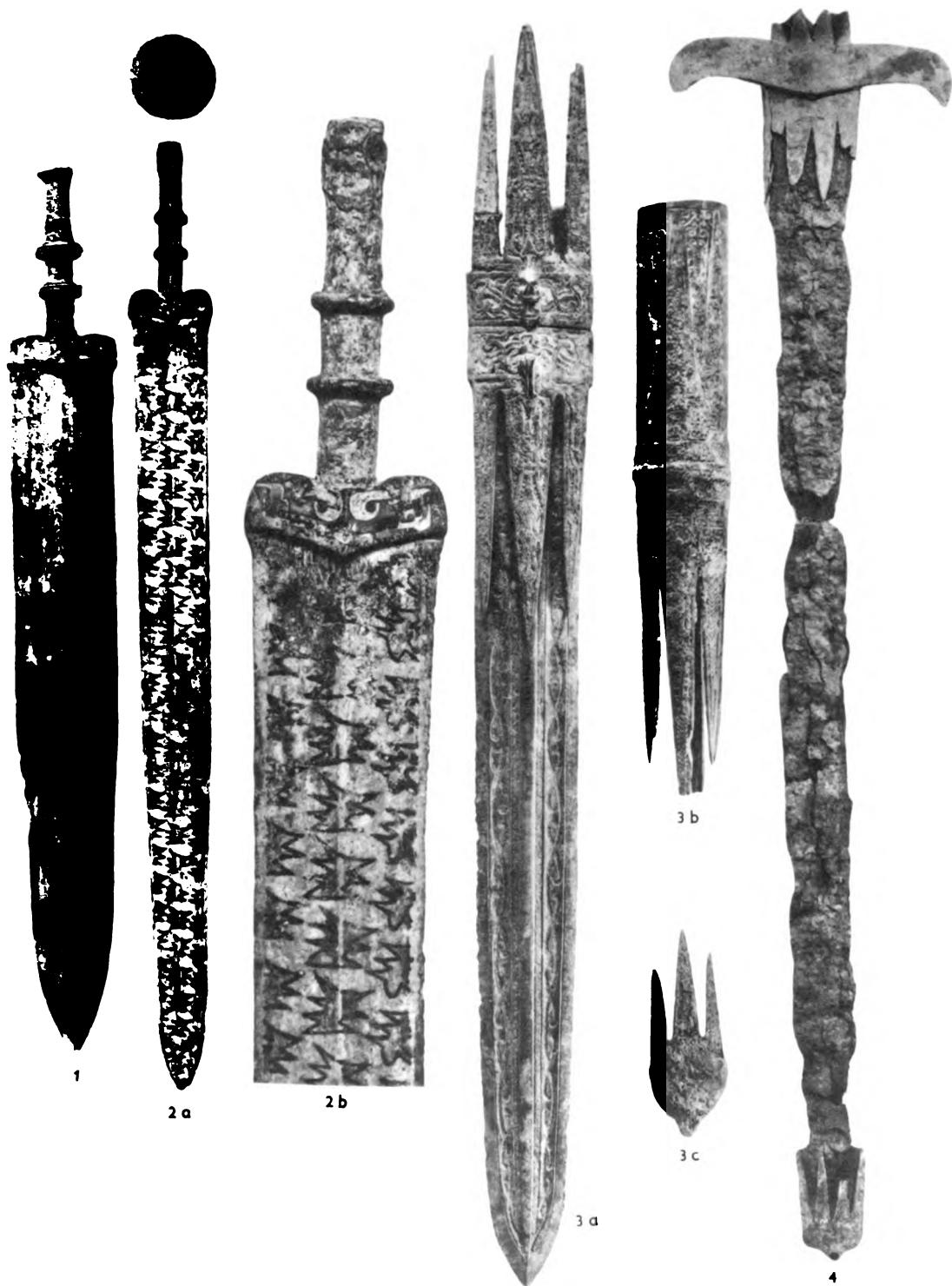
Pl. 63: 19. Ring of glass the colour of ultramarine and with the outer edge bevelled. Diameter 6.9 cm. Collection H. Mjt. One of a pair. Late Huai—early Han.

Pl. 63: 20. Part of a circular ring hexagonal in cross-section. When seen against a strong light it is azure-blue, in daylight ultramarine. Collection C. K. Late Huai—early Han. (King).

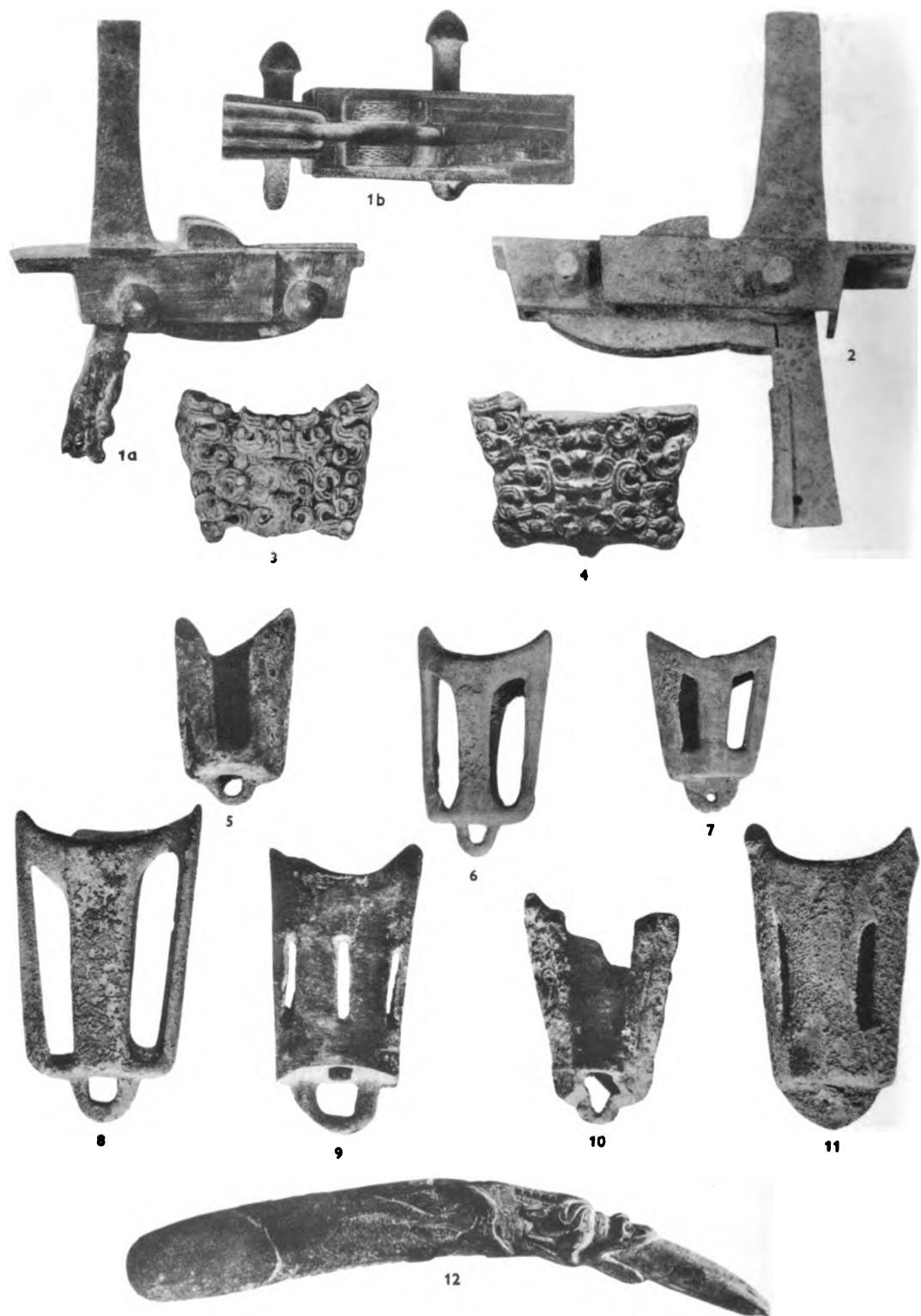
Pl. 64. A pair of squatting bears. They are seated on their haunches with the paws resting on the knees. Of soft chalky material resembling conglomerate and containing oblong pebbles of a brown colour. Height 7 cm. Collection MFEA. They formed a set of four.

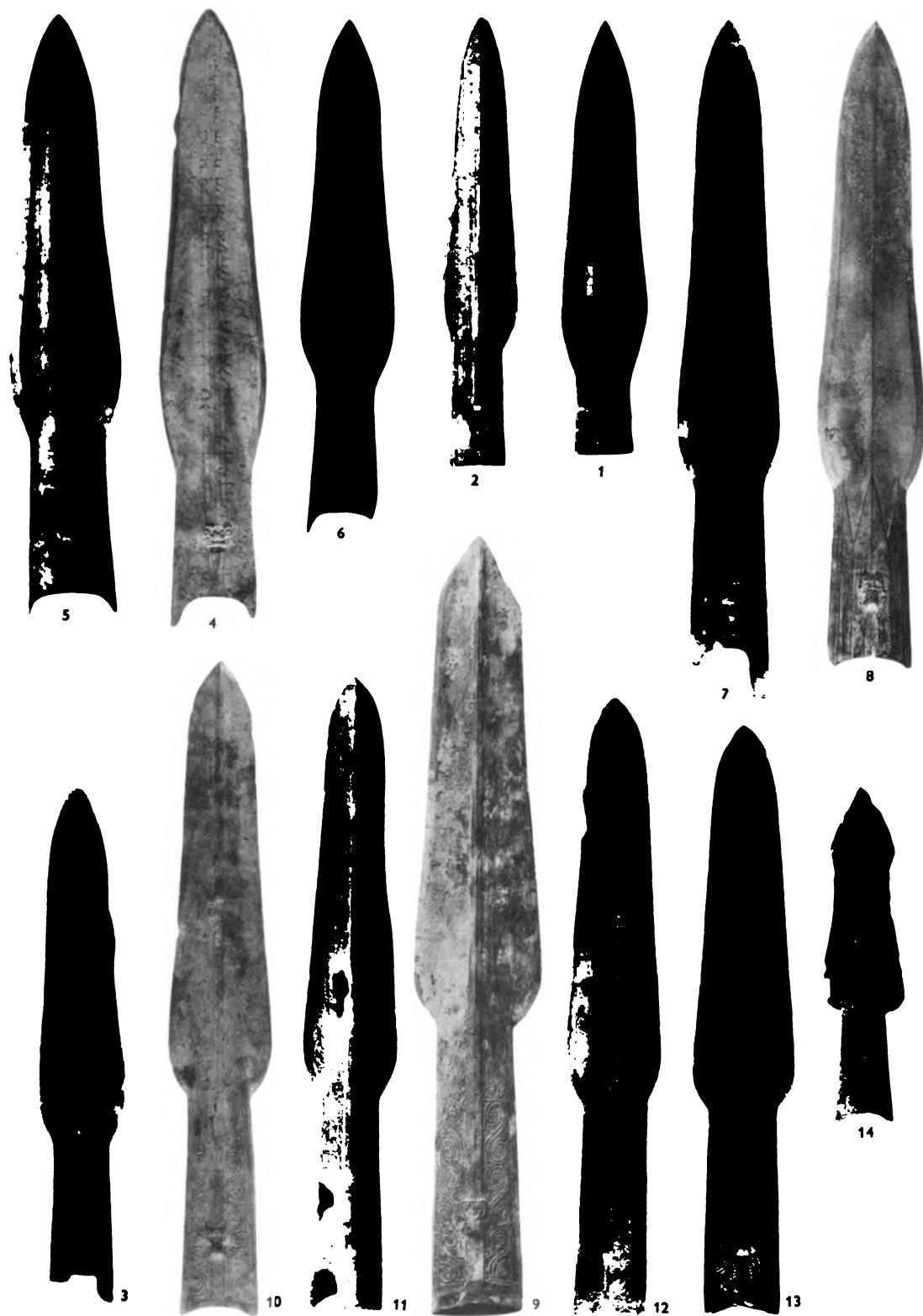
ABBREVIATIONS

His Majesty King Gustaf VI Adolf	= H. Mjt.
Captain E. G. Spencer Churchill	= Sp. Ch.
Mr. Louis Clarke	= L. C.
Mr. A. E. K. Cull	= A. C.
Mr. O. Karlbeck	= O. K.
Dr. Carl Kempe	= C. K.
Mrs. Nora Lundgren	= N. L.
The late Mr. Oscar Raphael	= O. R.
The late Count Eric von Rosen	= E. R.
Professor Osvald Sirén	= O. S.
Dr. N. D. T. Wessén	= N. W.
British Museum	= B. M.
Hallwyl House	= H. H.
Malmö Museum	= M. M.
The Museum of Far Eastern Antiquities, Stockholm	= MFEA.

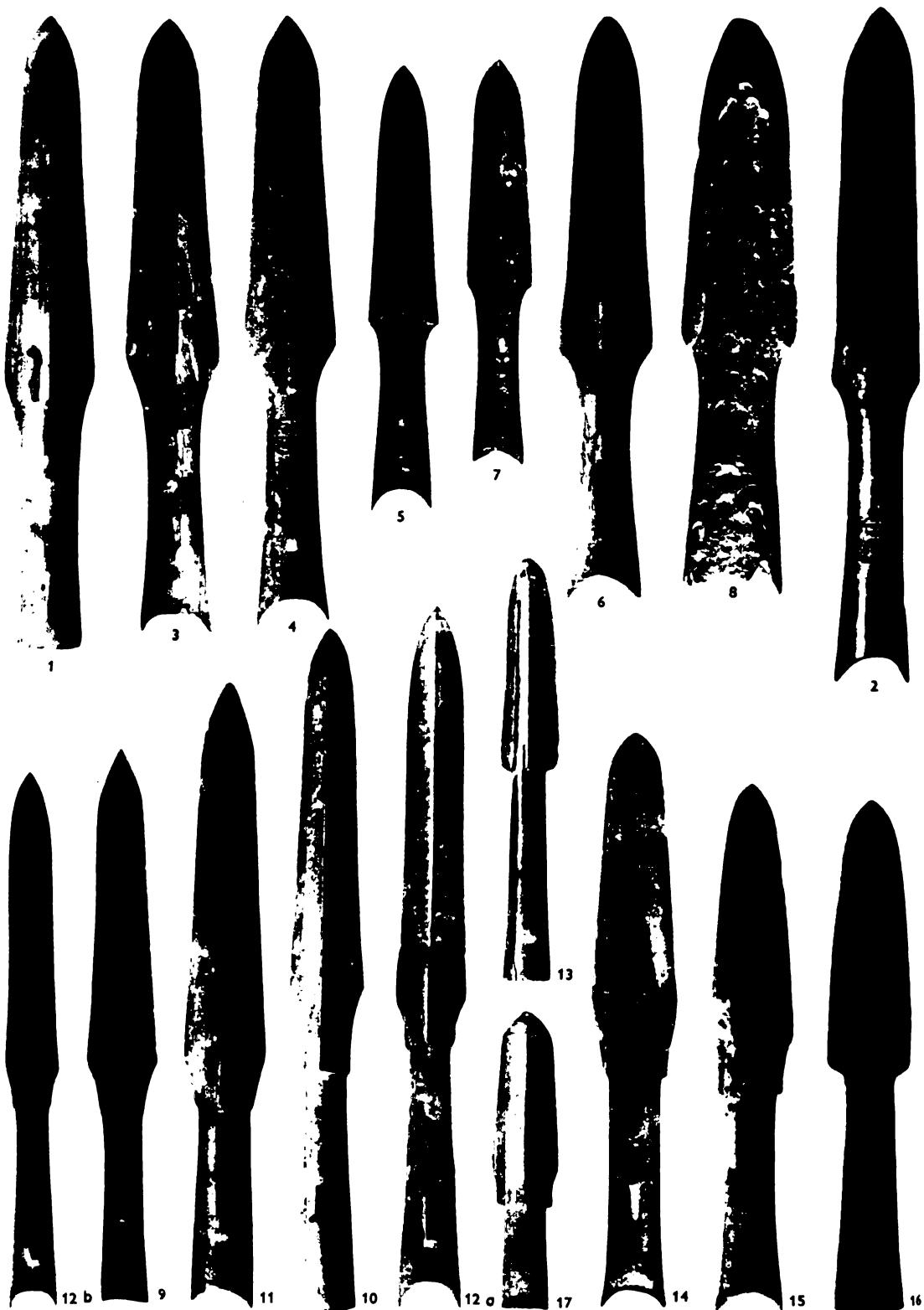


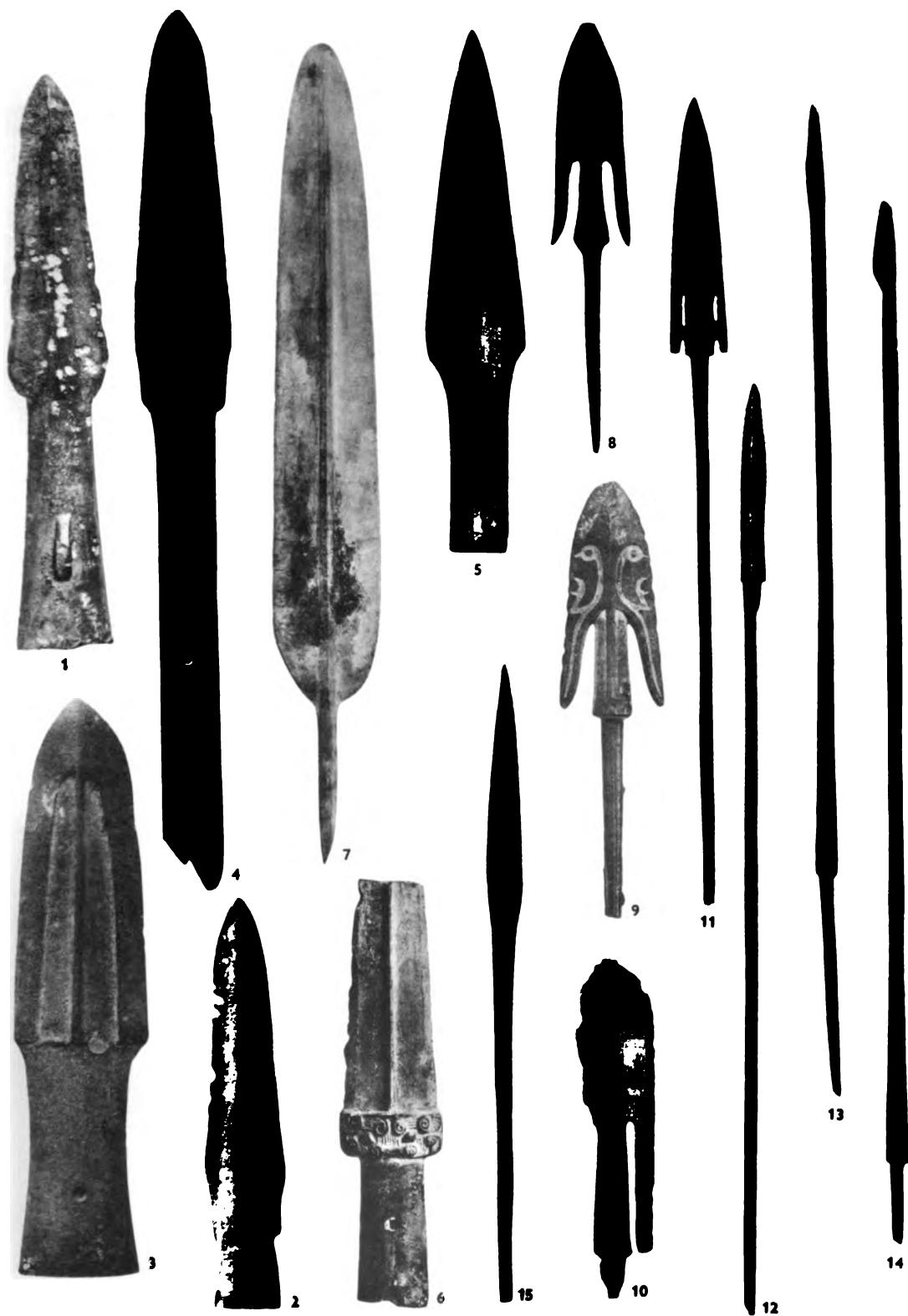
Pl. 2.



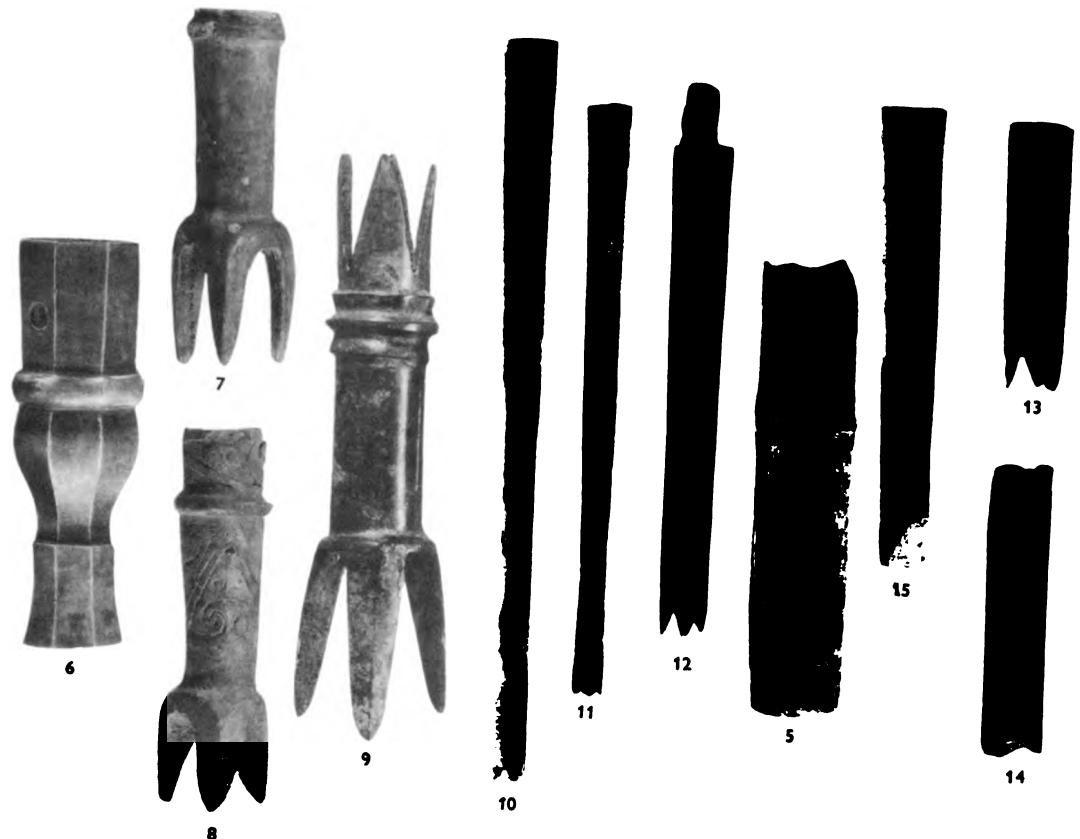


Pl. 4.





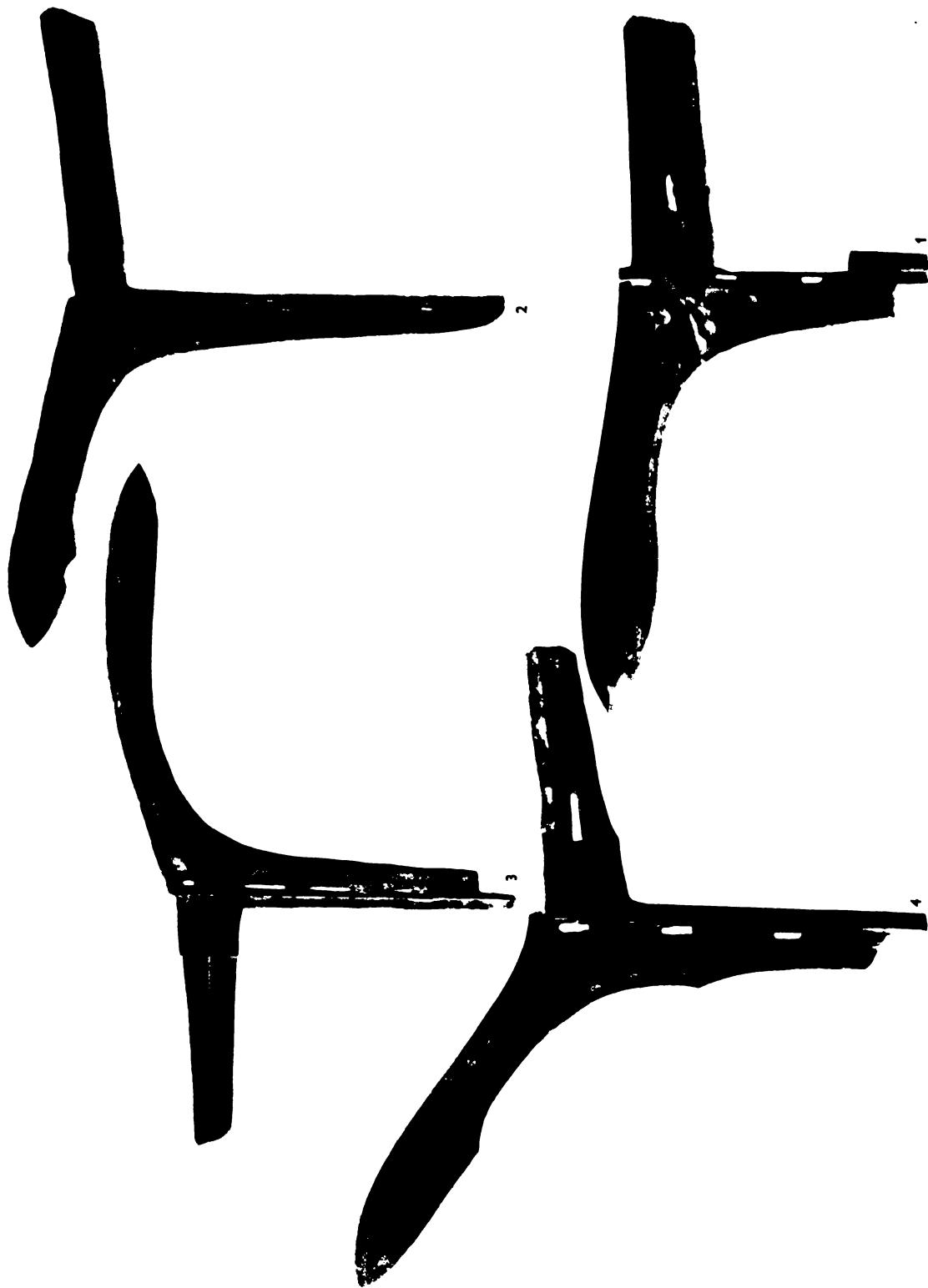
Pl. 6.





Pl. 8.





Pl. 10.





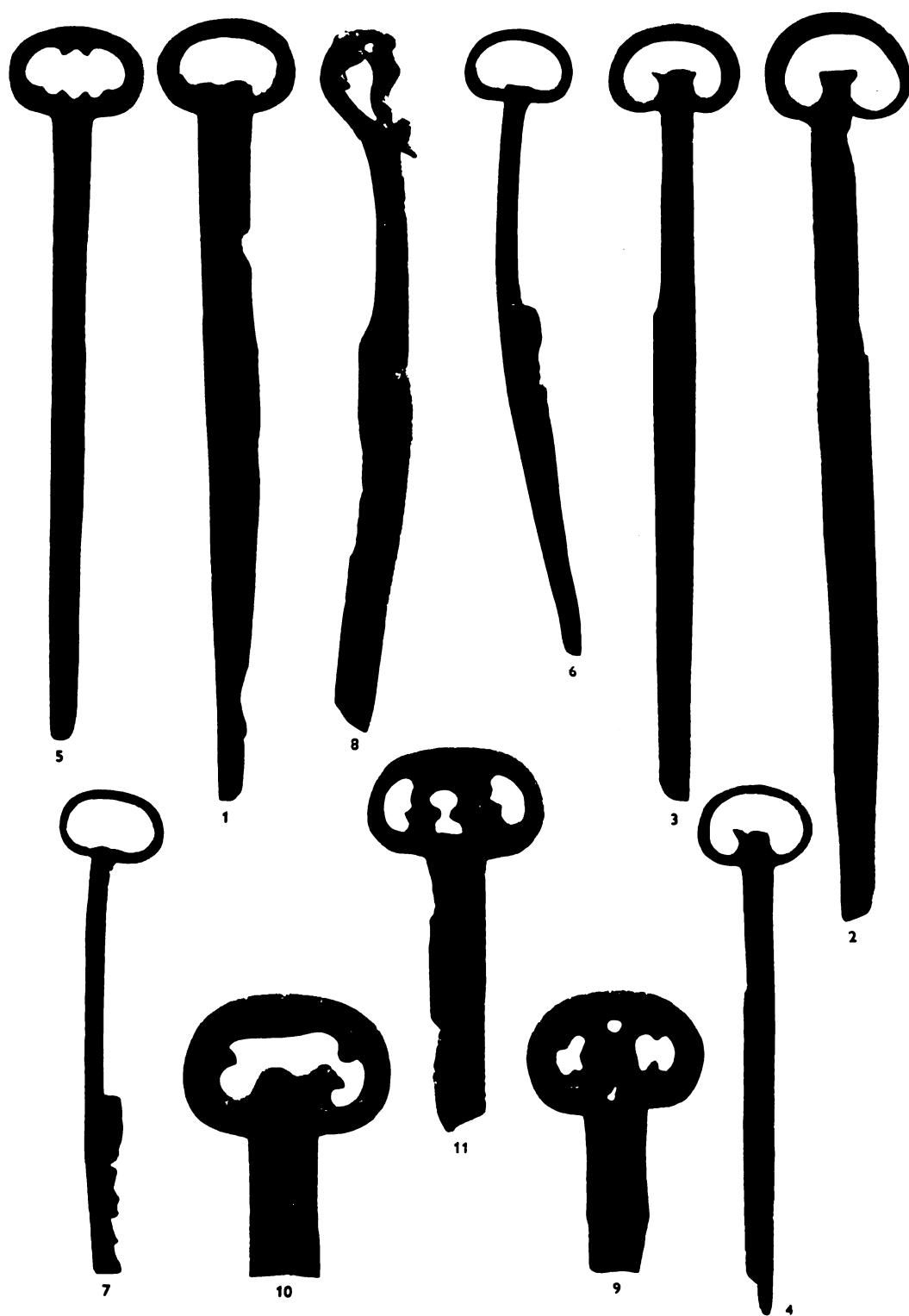
Pl. 12.





Pl. 14.





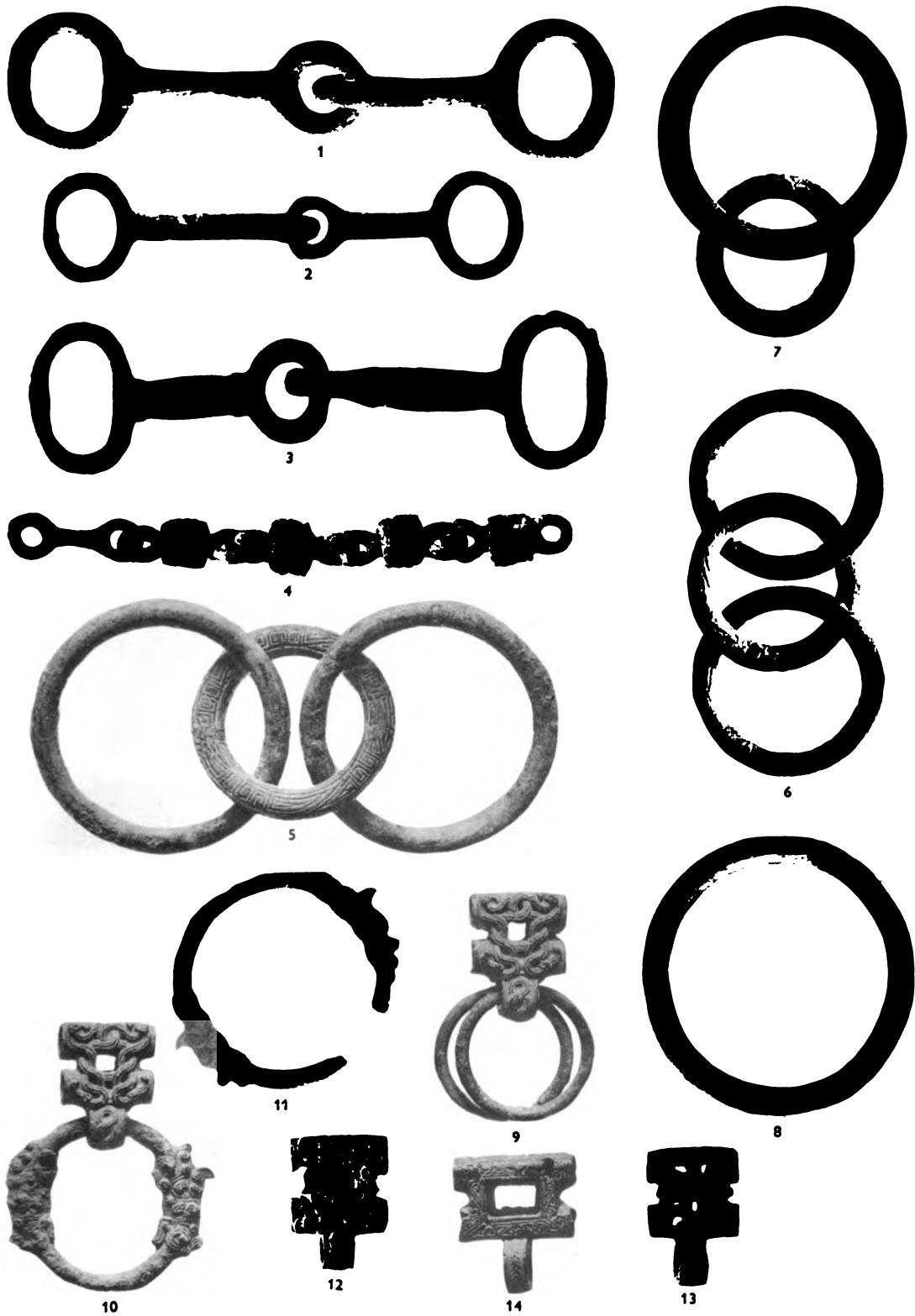
Pl. 16.



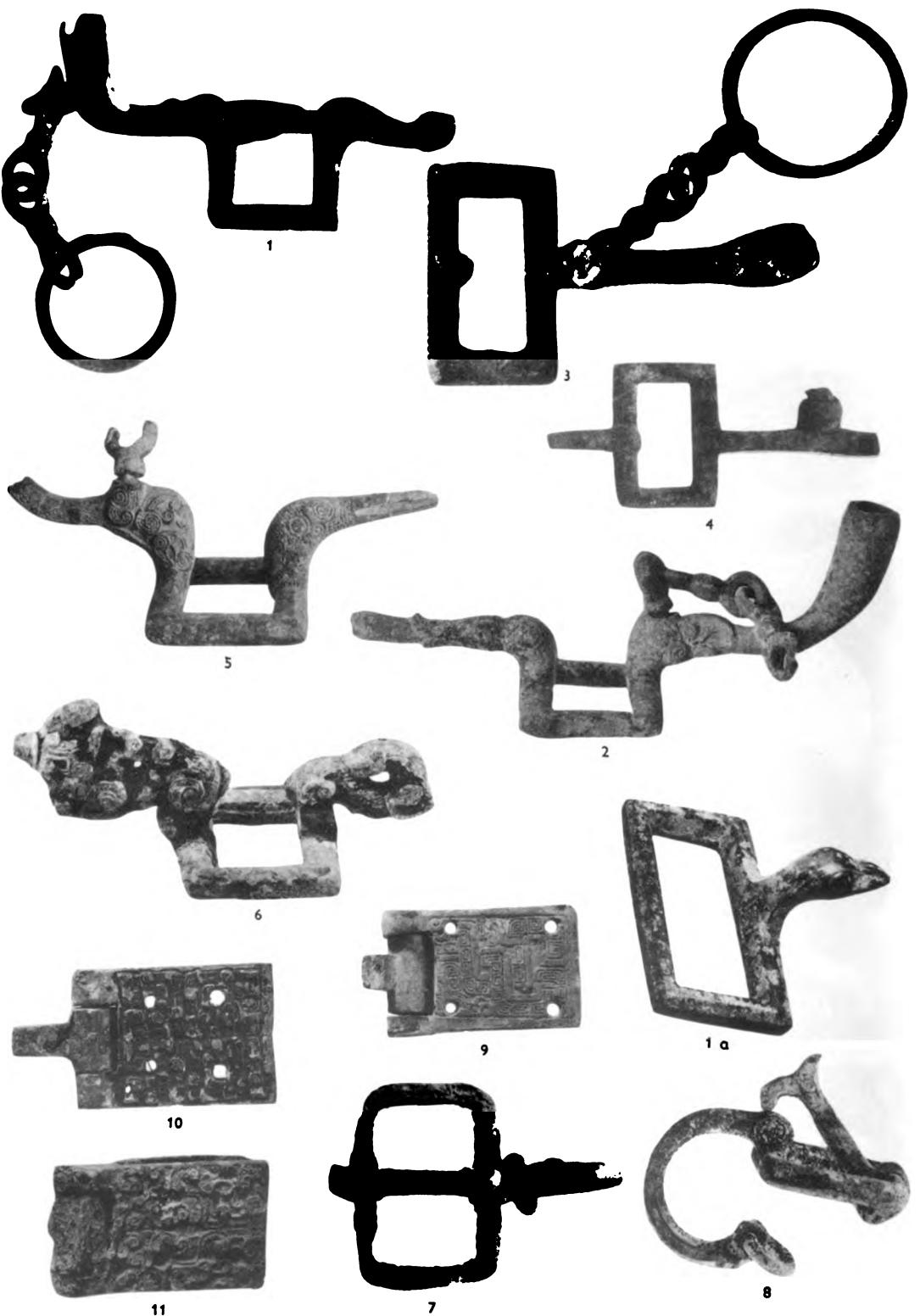


Pl. 18.





Pl. 20.





Pl. 22.





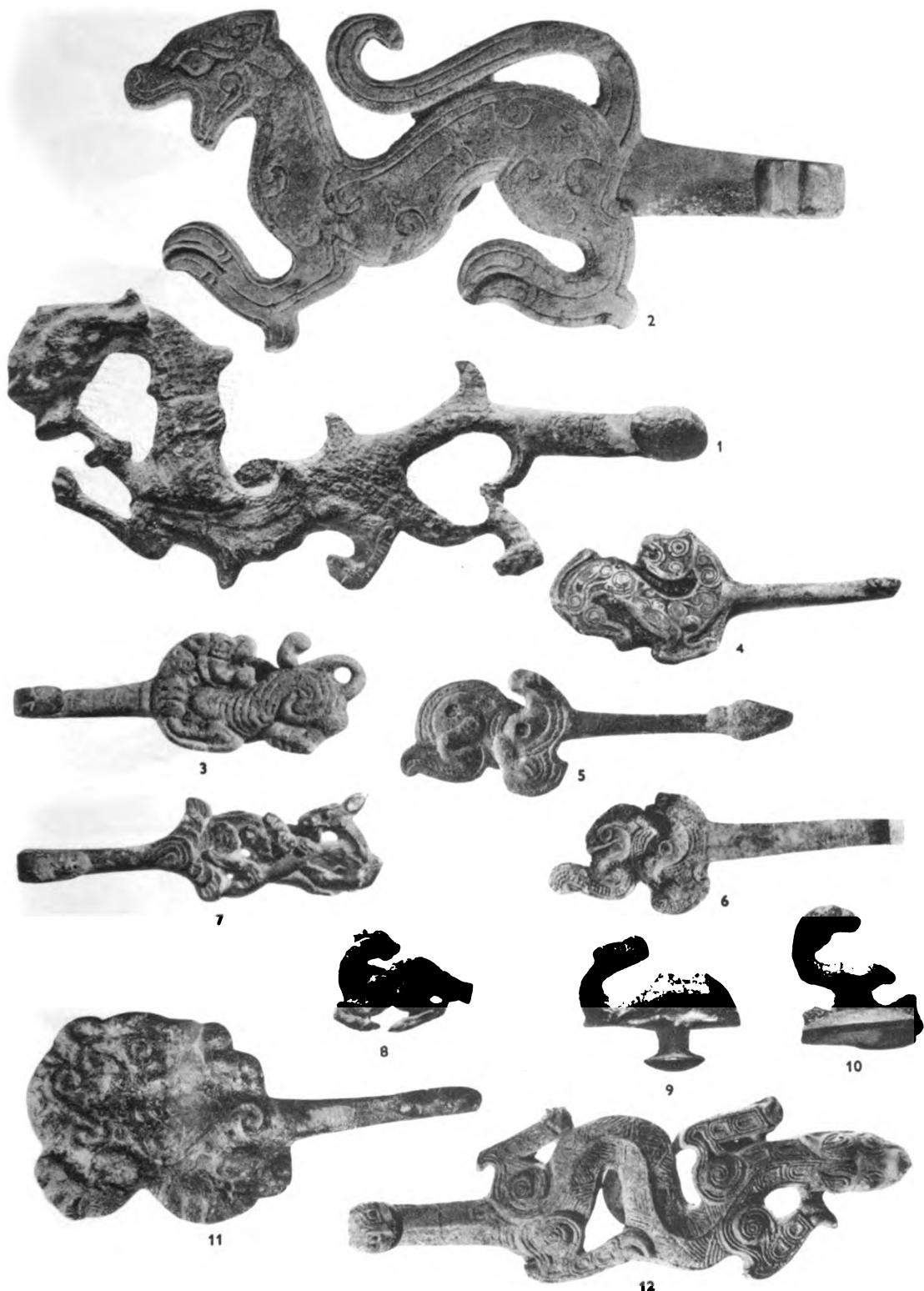
Pl. 24.

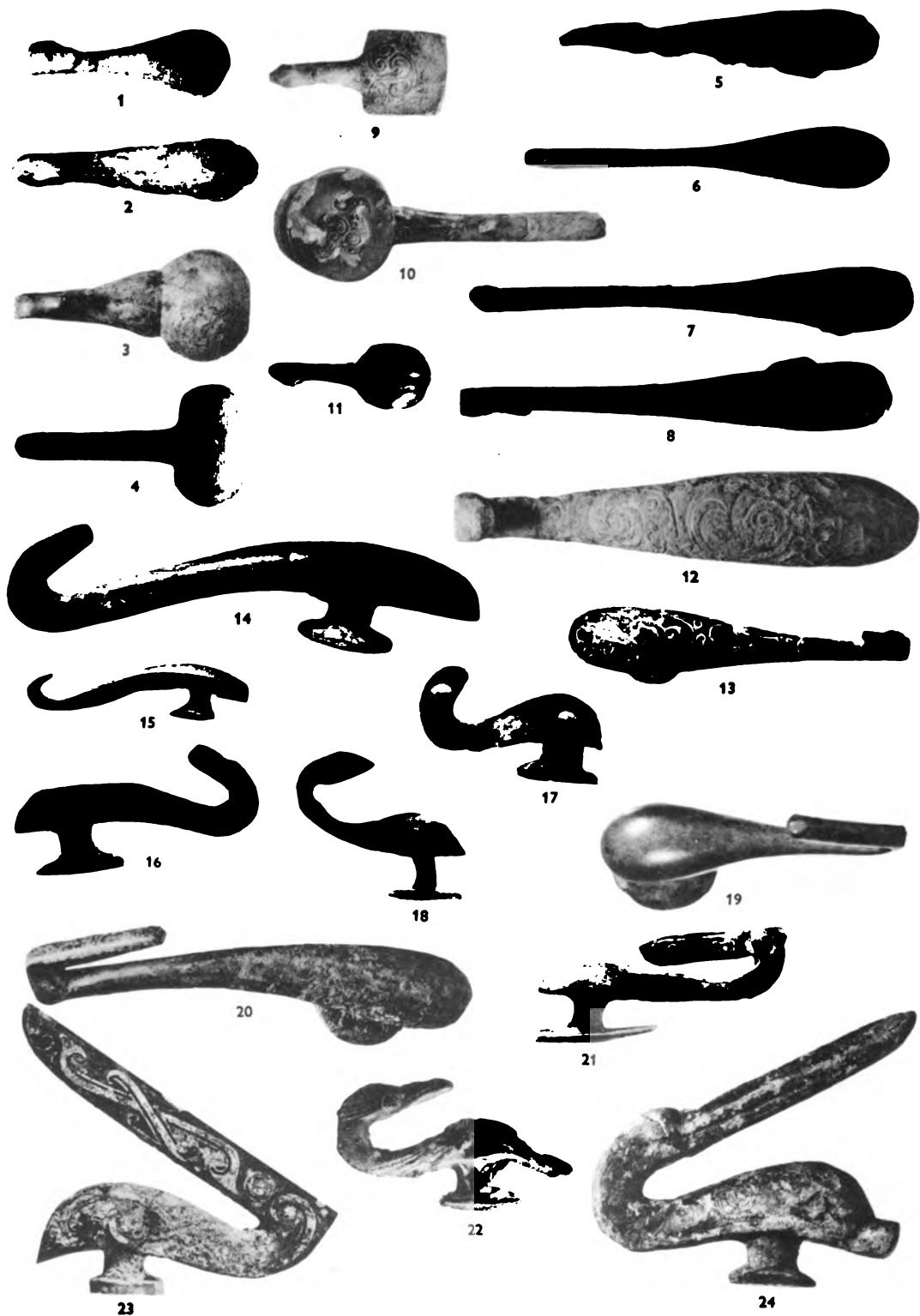




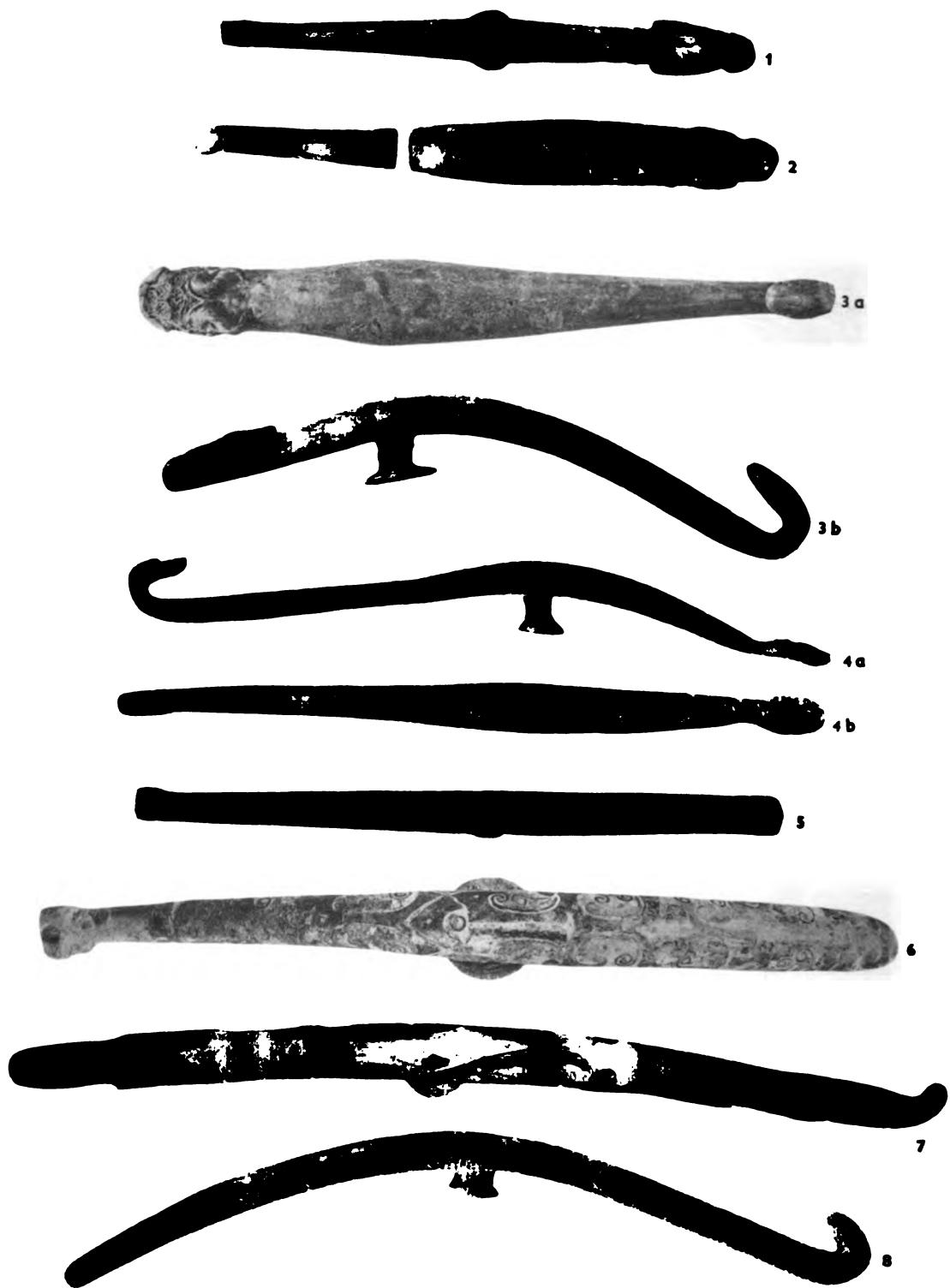
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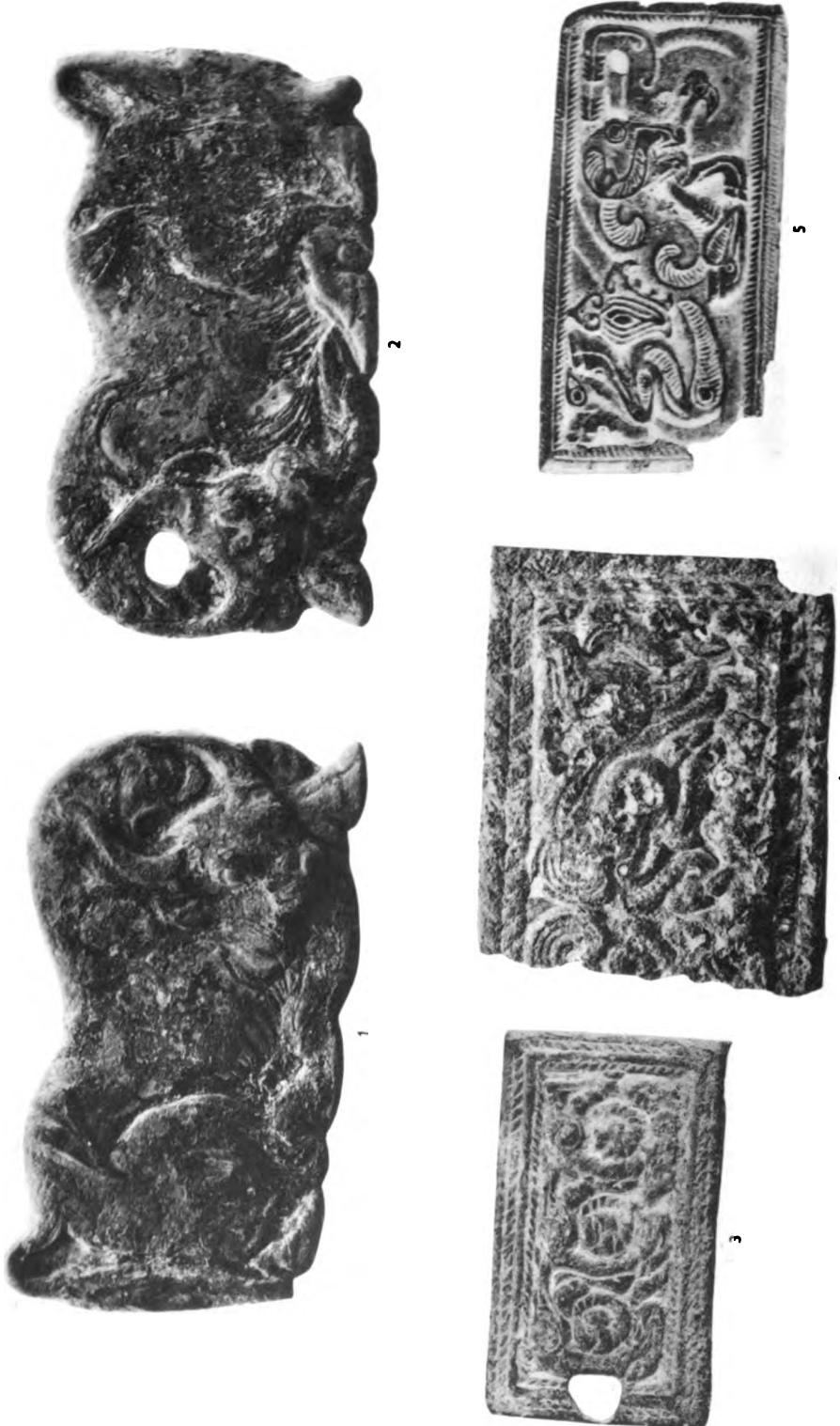














1



2



3





5

6



1



2



3



Pl. 38.









1a



2



3a



1b



4



3b



5a



6



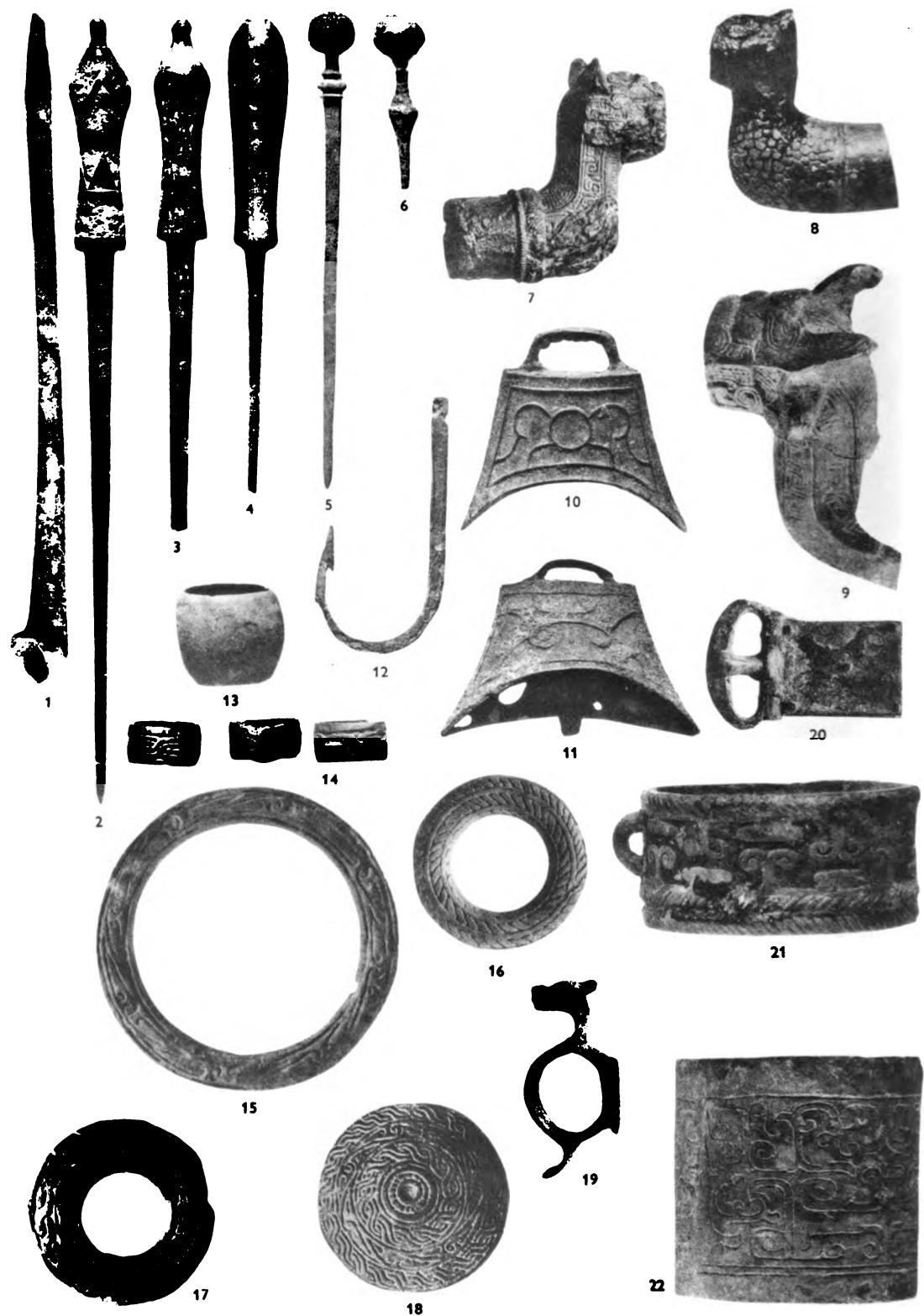
5b

Pl. 42.





Pl. 44.





1

2

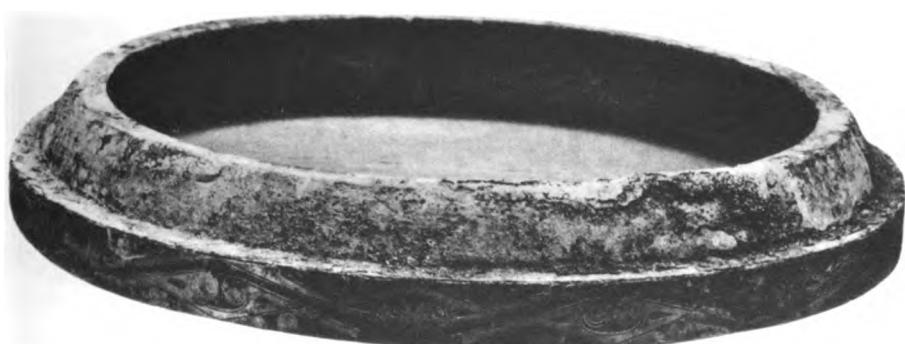
3



4a



4b



5





4



5



1a



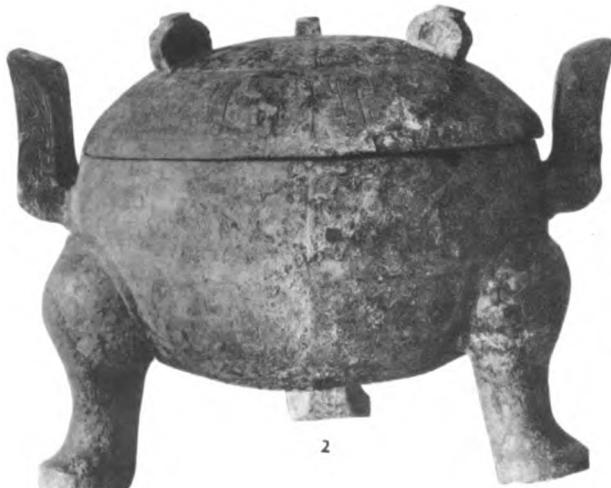
6



1b



3



2

Pl. 48.





Pl. 50.



1



2



4



Pl. 52.



1



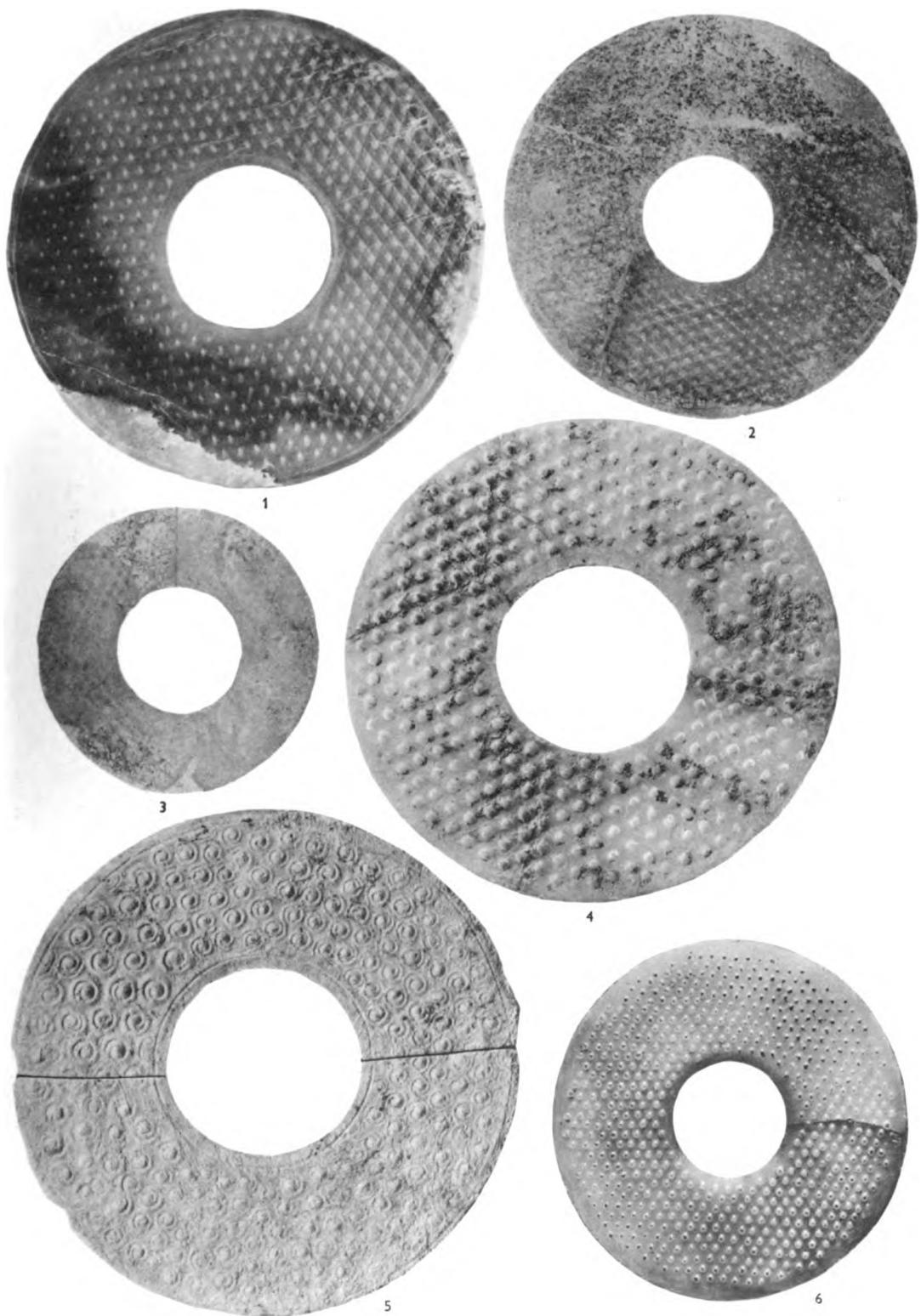
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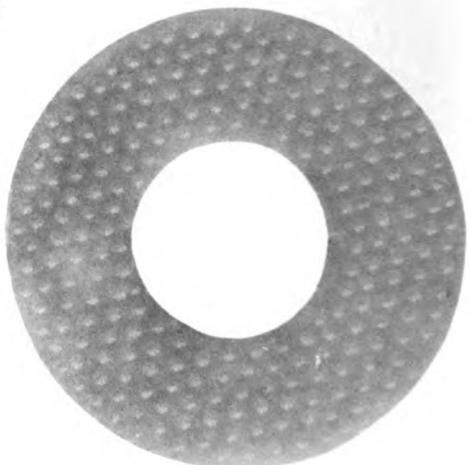
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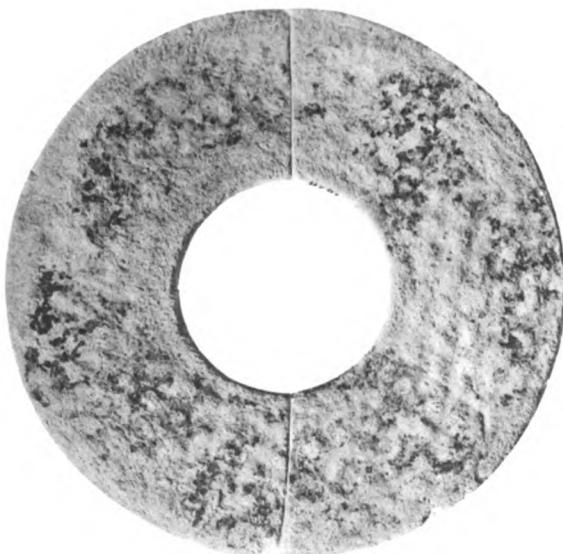
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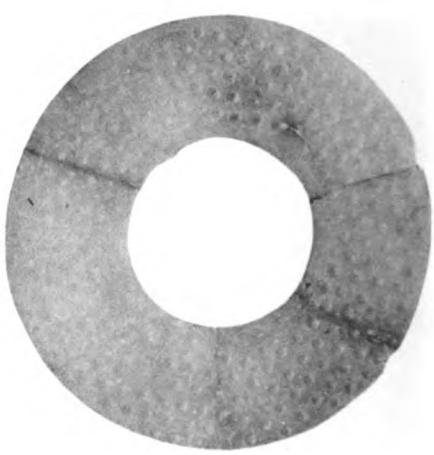
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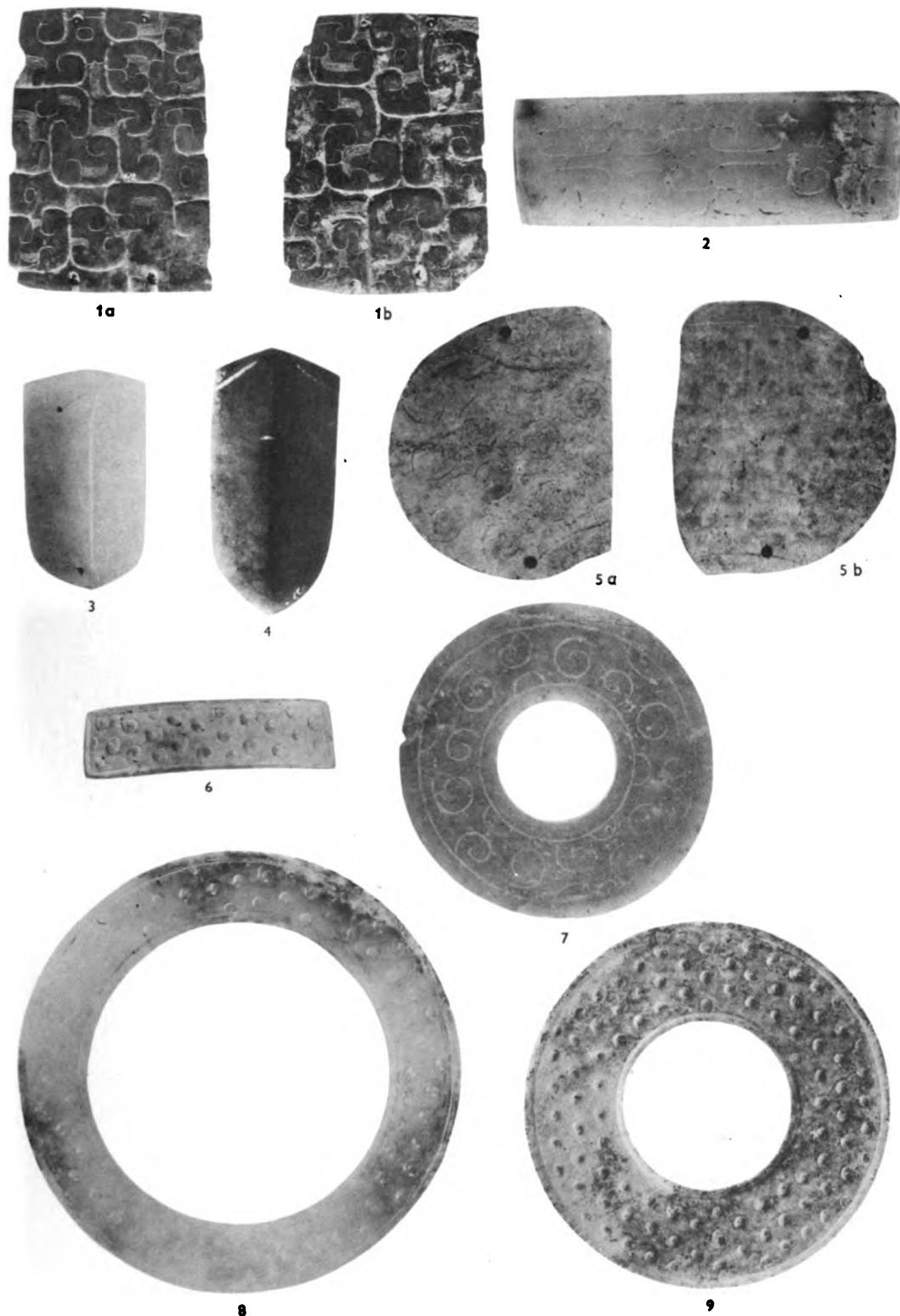
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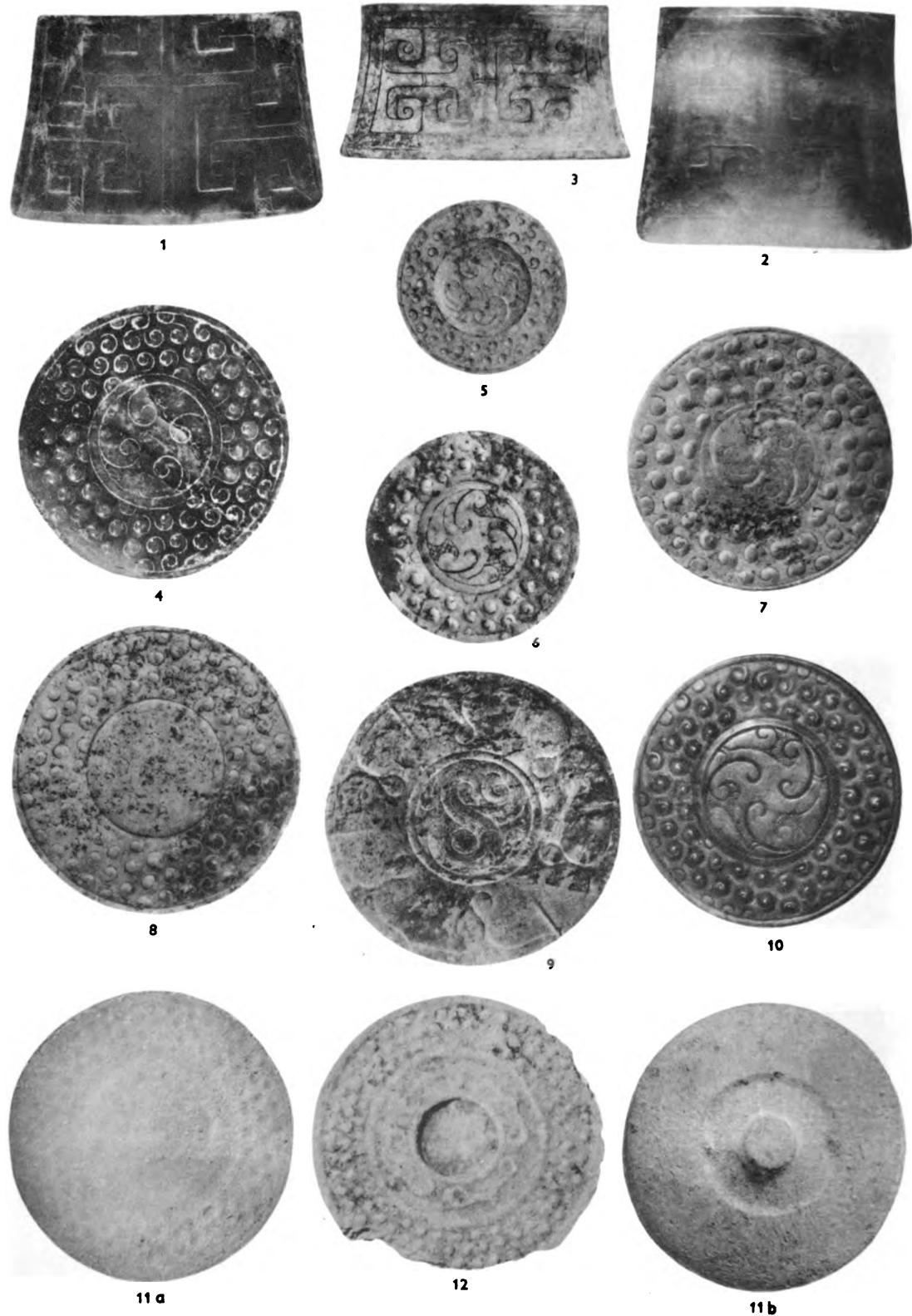
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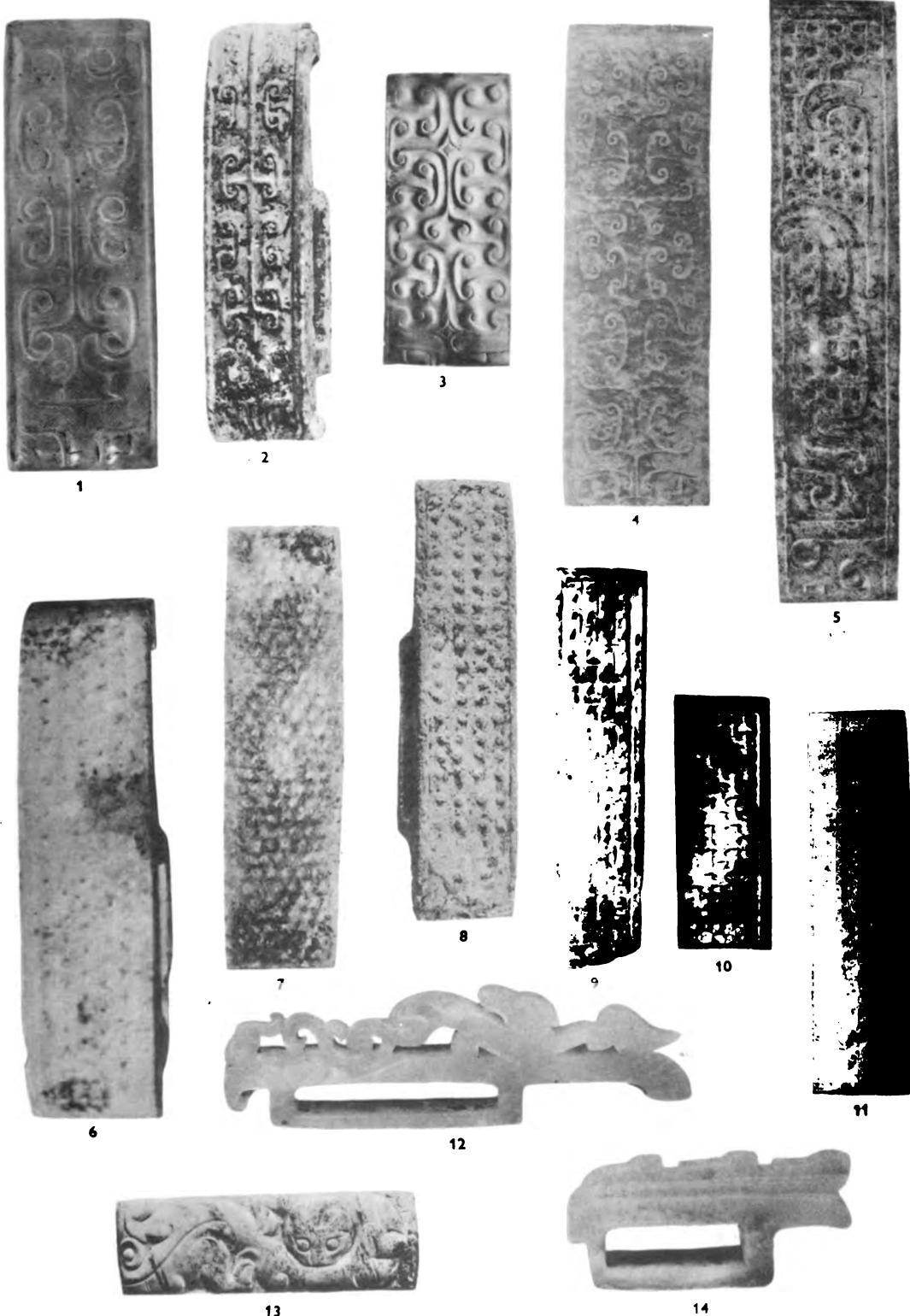


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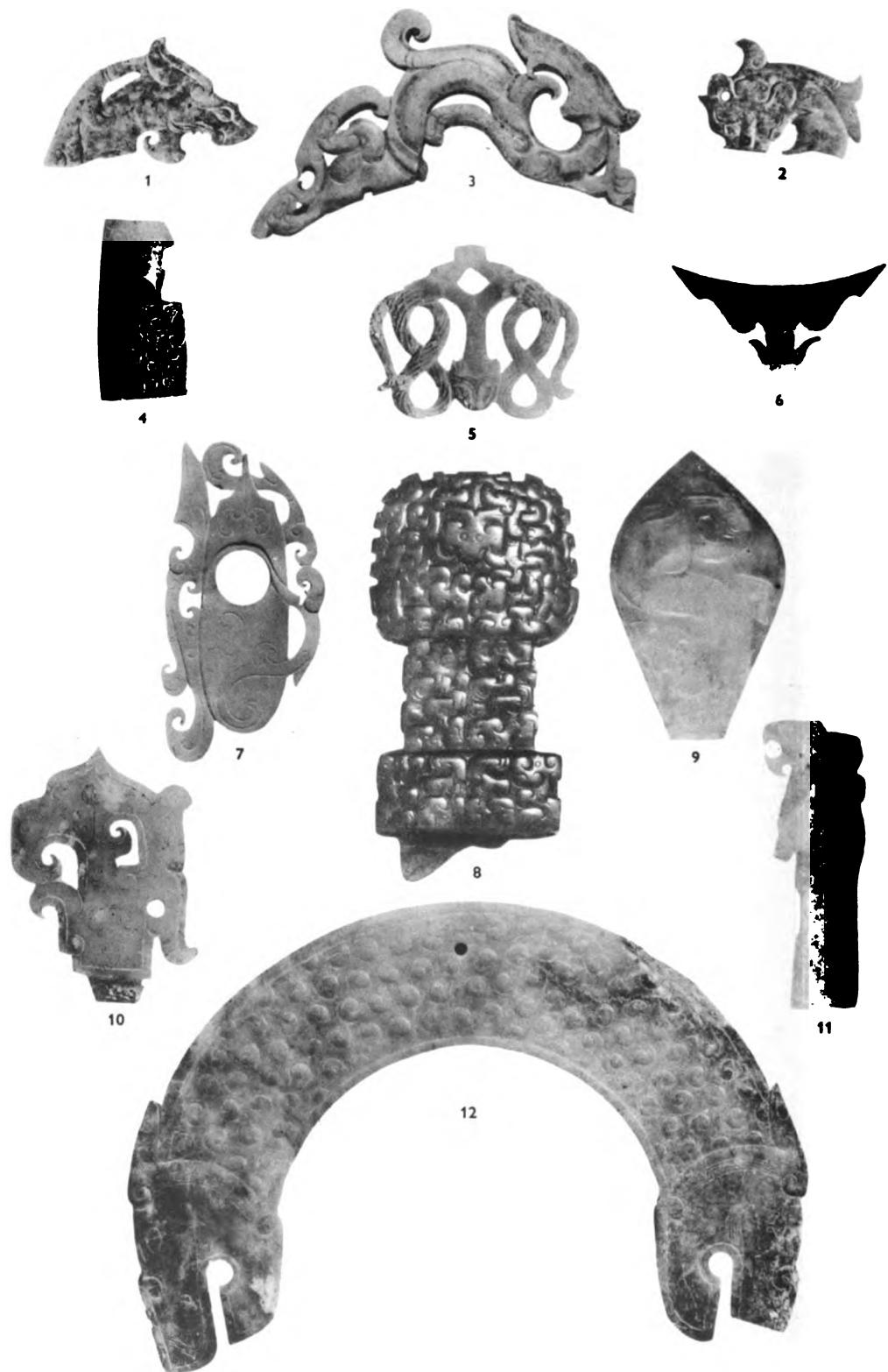


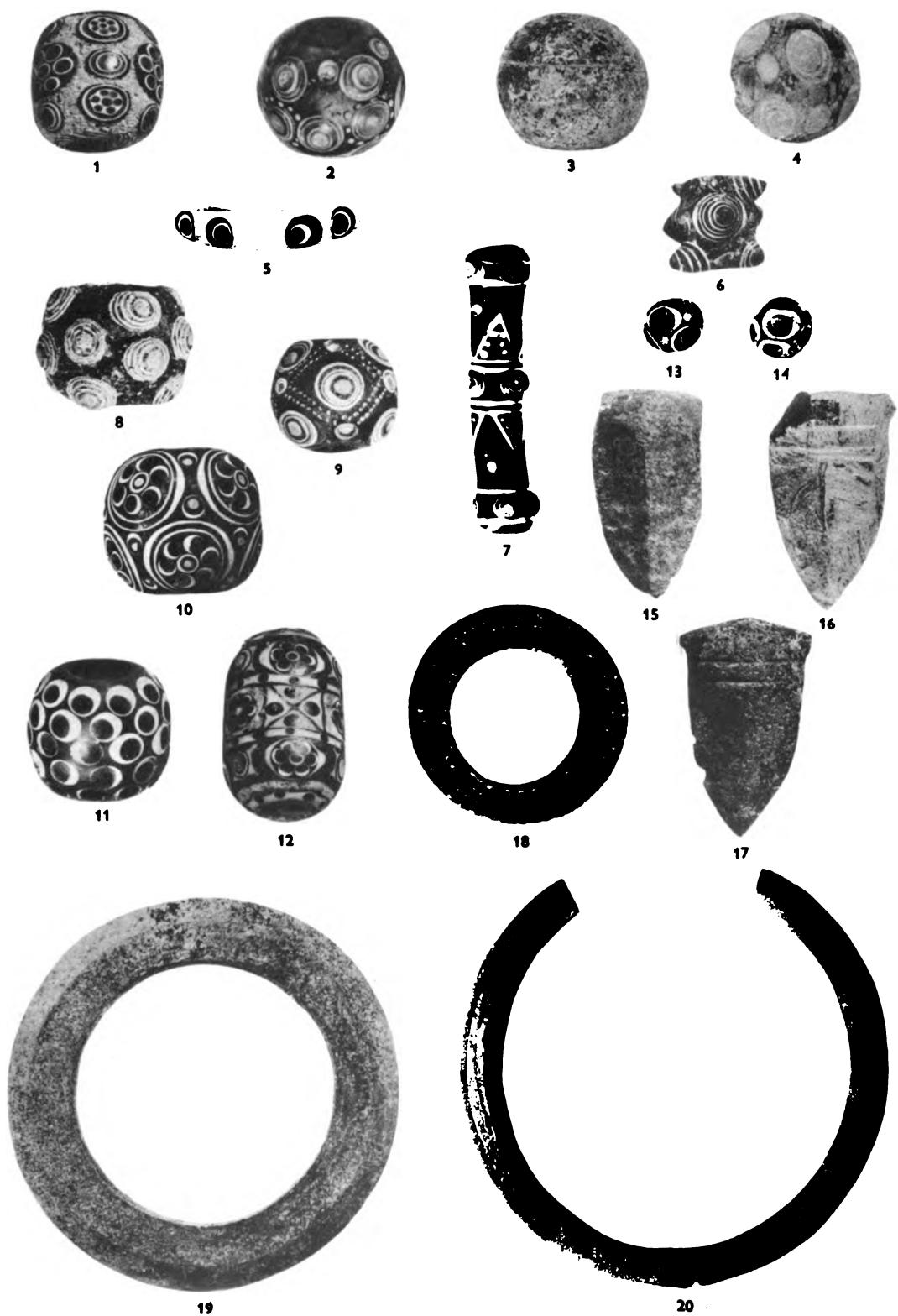
Pl. 60.





Pl. 62.







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